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DOCTOR WHO MAGAZINE™

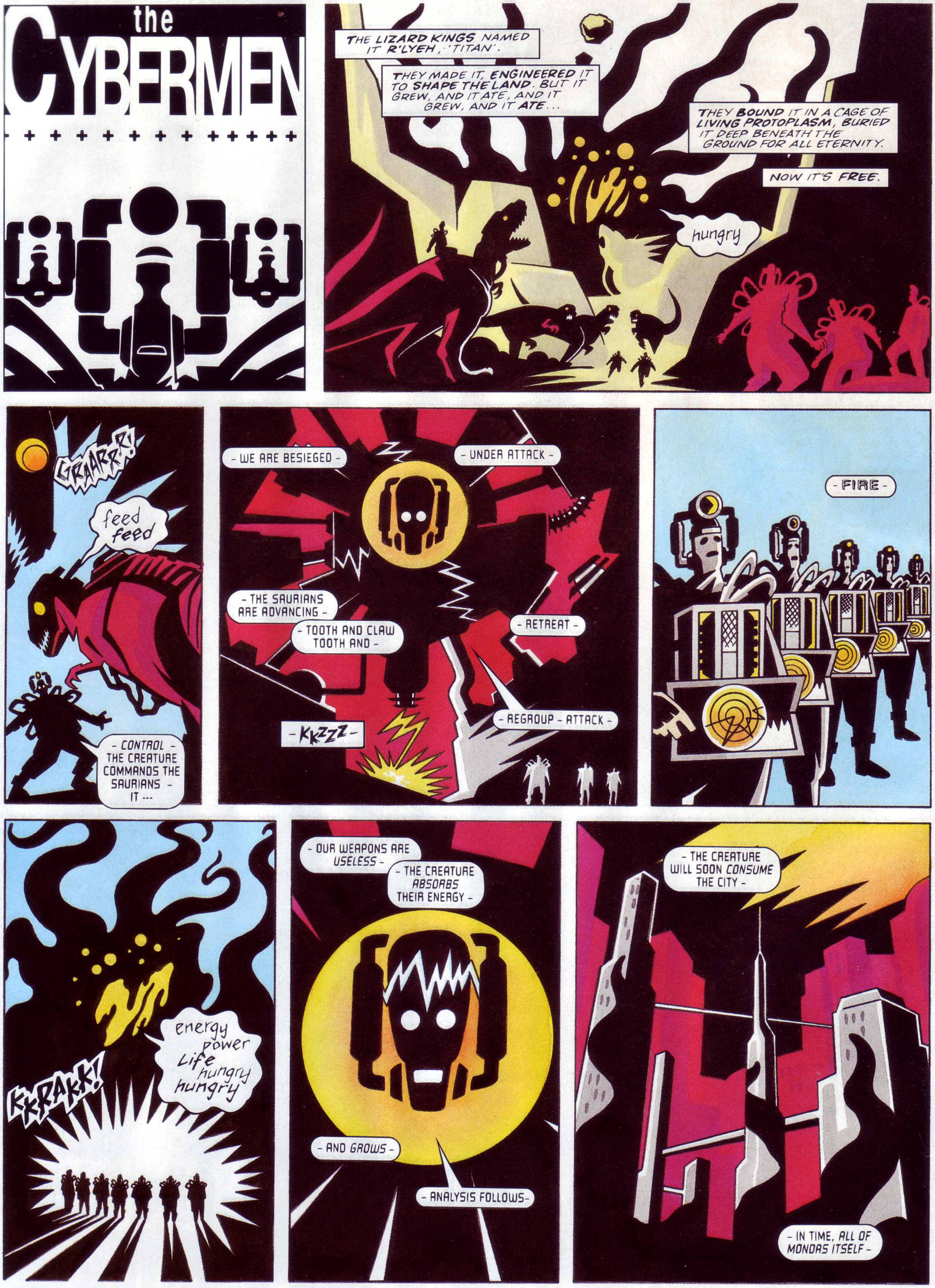
BEHIND THE SCENES: *DOCTOR WHO AND THE SILURIANS*

plus

RICHARD FRANKLIN

on life and love in UNIT

the CYBERMEN


THE LIZARD KINGS NAMED IT R'LYEH, 'TITAN'.
THEY MADE IT, ENGINEERED IT TO SHAPE THE LAND. BUT IT GREW, AND IT ATE, AND IT GREW, AND IT ATE...
THEY BOUND IT IN A CAGE OF LIVING PROTOPLASM, BURIED IT DEEP BENEATH THE GROUND FOR ALL ETERNITY.
NOW IT'S FREE.
hungry
GRAARRR!
feed feed
- CONTROL - THE CREATURE COMMANDS THE SAURIANS - IT ---
- WE ARE BESIEGED -
- UNDER ATTACK -
- THE SAURIANS ARE ADVANCING -
- TOOTH AND CLAW TOOTH AND -
- RETREAT -
- REGROUP - ATTACK -
- KKZZZ -
- FIRE -
energy power life hungry hungry
KKRAKK!
- OUR WEAPONS ARE USELESS -
- THE CREATURE ABSORBS THEIR ENERGY -
- AND GROWS -
- ANALYSIS FOLLOWS -
- THE CREATURE WILL SOON CONSUME THE CITY -
- IN TIME, ALL OF MONDAS ITSELF -

They threatened me, cajoled me and even begged me: 'No *Logopolis/Androzani* etc quotes for my last editorial. No long speeches about what a wonderful time I've had editing **Doctor Who Magazine** for the last thirty-six issues and a bag full of specials, Yearbooks and assorted paraphernalia. No long self-indulgent "thanks to" waffling on'. Okay I won't. At least, not while they're watching.

Trouble is, it has been fun. A lot of fun but also slightly disappointing. When I arrived in the 'hot seat' in late 1991, *Doctor Who* had been off-air for two years. In that time we'd heard rumours, promises and threats. None of them came to fruition. As *Who* fans, we were badly let down by the BBC television management and only BBC Enterprises seemed to share our appreciation and understanding of the show. Writing this editorial in the last days of 1994, I now find it ironic and laughable that we ever trusted former BBC top dog Peter Cregeen's quotes about Doctor Who having a secure future with BBC television. Instead we've spent the best part of eighteen months listening to equally empty rhetoric about a "new" American version of *Doctor Who*.

I don't doubt that one day the show will return. I desperately hope it does. It is unique, incisive, intelligent, dramatic and witty. I can't think of any other television series all those criteria apply to. As a *Doctor Who* fan I miss those Saturday tea-times/weekday evenings wondering what the next twenty-five minutes will bring. Unlike some of the more cynical fans around, I hold that despite the odd lacklustre patch in its twenty-six years, *Doctor Who* was always of above average quality, always entertaining and enormous fun. Let's hope it's not too long before it is again.

Oh yes – it'stheendbutthemomenthasbeenpreparedforchangemydearanditseemsnotamomenttoosoonwherethere'slifethere's . . . phew! Bye!

Gary Russell

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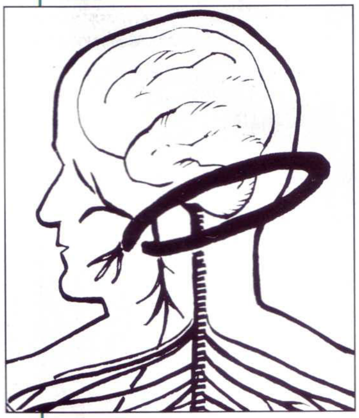

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Production: **Mark Irvine & Irfan Yunis**

This issue's competition entries should be sent on a postcard or back of a sealed envelope, clearly marked with the competition title, to: **Doctor Who Magazine**, Marvel Comics UK Ltd., 13/15 Arundel Street, London WC2R 3DX, England. Entries must arrive by second post on 23rd March 1995.

Thanks this issue to: Richard Franklin, Phil Clarke, Edward Salt, David Auger, Stephen James Walker, Adrian Rigelsford, Steve Roberts, Simon Sadler, Mark Ward, Virgin Publishing and BBC Video.
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For details of current subscription rates, see page 44.

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ABC
AUDIT BUREAU OF CIRCULATIONS
CONSUMER PRESS

Gallifrey Guardian

On Tape

***The Ghosts of N-Space*, BBC Radio 2's sequel to 1993's *The Paradise of Death*, is now under-going post-production work, with producer Phil Clarke and studio manager John Whitehall adding various effects, monsters and assorted ghosts (see page 12 for more information).**

Following this, work will begin on the incidental music score, composed by Peter Howell, best known for his re-arrangement of the show's theme music back in 1980.

Video news

BBC Video have announced a provisional schedule of releases for the first quarter of 1995.

Following their February mid-price promotion (see **DWM 221**) comes the Fourth Doctor adventure *The Android Invasion*, due out in March. Written by Terry Nation and directed by Barry Letts, this completes the video releases for Season Thirteen. Indeed, only *The Face of Evil* remains to be released before the entire Tom Baker/Philip Hinchcliffe era is available.

April's provisional title is the Third Doctor adventure archived in **Marvel**'s recent **Doctor Who Magazine Winter Special** *Carnival of Monsters*, by Robert Holmes and again directed by Barry Letts. BBC Video are looking into the possibility of utilising the prints screened in Australia some years back as these include extra sequences never transmitted in the UK, plus the 'Delaware' version of the theme music on one episode. This version also has the complete ending to Episode Four, edited out of the repeat transmission on BBC2 during *The Five Faces of Doctor Who* season in 1981.

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As part of **CMA**'s *Doctor Who* Series II Collector Card Offers, ***Doctor Who Magazine*** is pleased to give readers a chance to win a selection of Cornerstone Communication Inc's finest and most sought after card collectables

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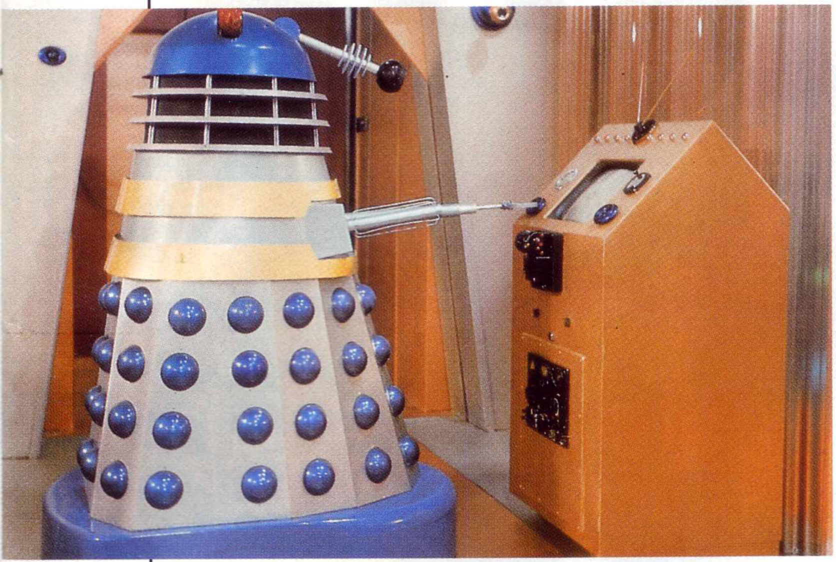
Events

On 28th January, 1995, the Gaiety Cinema in Knowle, Bristol, will be showing the two Sixties Dalek movies in the widescreen format. There will be merchandise dealers, special guests and the chance to meet Daleks, Cybermen, Time Lords etc.



The Lord Mayor of Bristol will be opening the evening at around 6pm and after the showing of *Dr. Who and the Daleks* there will be an opportunity to get autographs signed and talk to the guests. Then, at 9.15pm, *Daleks – Invasion Earth 2150AD* will begin and the evening will wind down around 10.45pm.

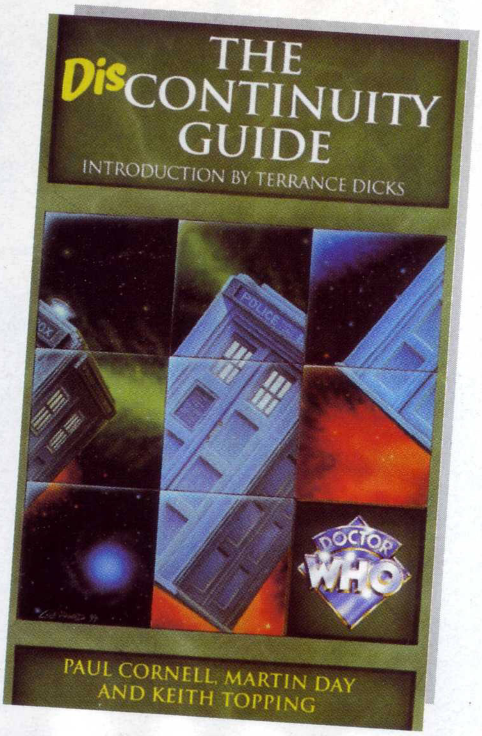
Places are limited so call Sue Burns at the Gaiety Cinema on 0272 776224 for further details.

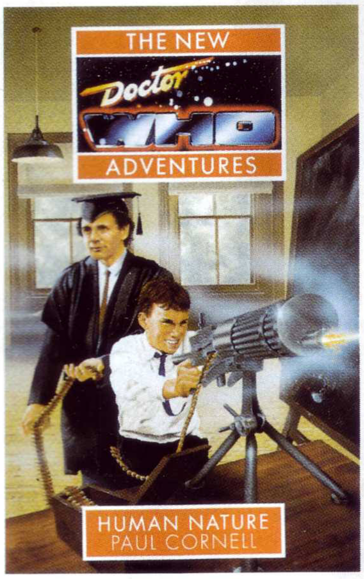
Book News

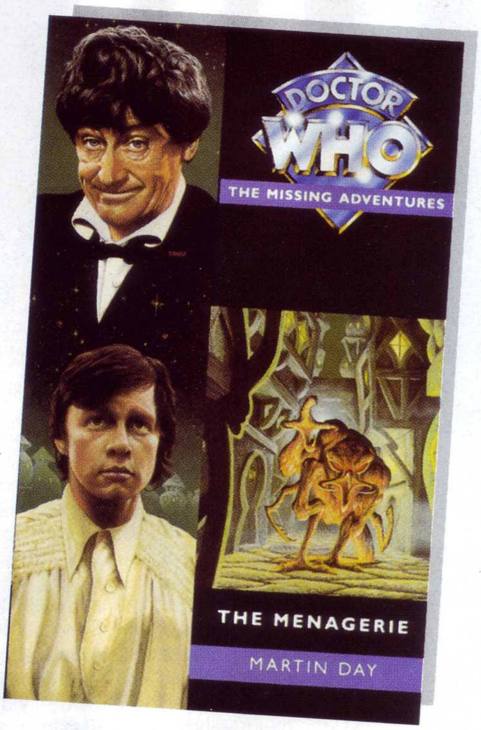
Virgin Publishing have confirmed another title in their range of *The Missing Adventures* novels. *Managra*, by Stephen Marley, features the Fourth Doctor and Sarah Jane Smith and is due out in September.

Next July sees the release of *Decalog 2*, a further set of *Doctor Who* short stories edited by Mark Stammers and Stephen James Walker. The writers this time around are Pam Baddeley, Vanessa Bishop (whose previous work includes a story in the first *Decalog*), Daniel Blythe (author of *Infinite Requiem*), Paul Cornell (*Human Nature*), Matthew Jones, Andy Lane (*Original Sin*), David McIntee (*Sanctuary*), Tim Robbins (*Decalog*), Gareth Roberts (*The Romance of Crime*) and BBC visual effects designer Mike Tucker with Robert Perry.

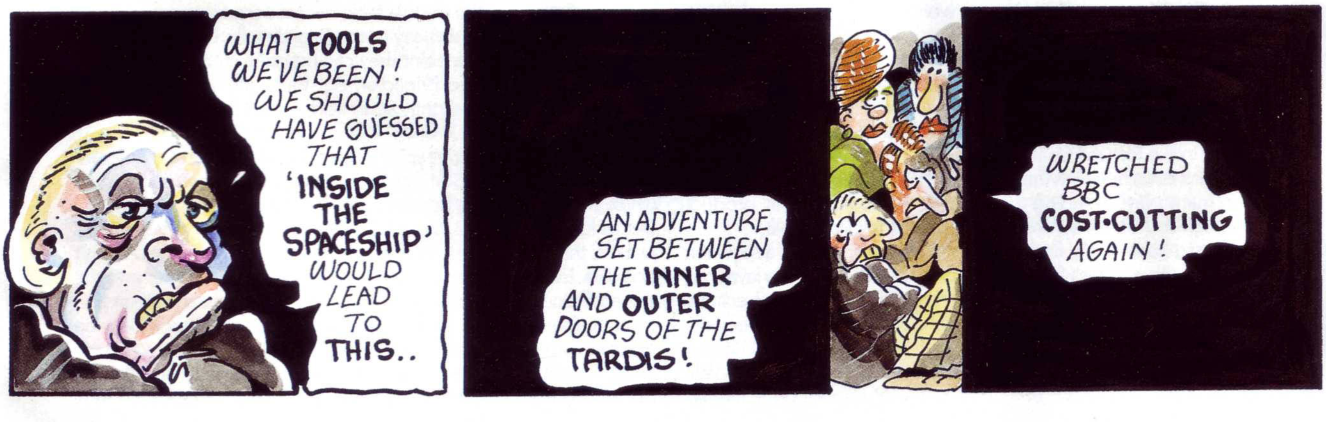
Reproduced here are Bill Donohoe's cover for *Human Nature*, which is rumoured to be Paul Cornell's final *New Adventure* and Colin Howard's imaginative cover for another Cornell book, written along with Martin Day and Keith Topping: the wholly irreverent reference work *The Discontinuity Guide*. Martin Day is also the author of May's *Missing Adventure*, *The Menagerie*. The cover is by Paul Campbell. ●


THE DISCONTINUITY GUIDE
INTRODUCTION BY TERRANCE DICKS
POLICE
DOCTOR WHO
PAUL CORNELL, MARTIN DAY AND KEITH TOPPING


THE NEW DOCTOR WHO ADVENTURES
HUMAN NATURE
PAUL CORNELL


DOCTOR WHO
THE MISSING ADVENTURES
THE MENAGERIE
MARTIN DAY

Doctor Who? by Tim Quinn and Dicky Howett


WHAT FOOLS WE'VE BEEN! WE SHOULD HAVE GUESSED THAT 'INSIDE THE SPACESHIP' WOULD LEAD TO THIS..
AN ADVENTURE SET BETWEEN THE INNER AND OUTER DOORS OF THE TARDIS!
WRETCHED BBC COST-CUTTING AGAIN!

Captain's Log

Of all the actors to have appeared regularly in *Doctor Who*, it is Richard Franklin who has remained the most fiercely loyal to his character, Captain Mike Yates. Chris Howarth and Steve Lyons recently caught up with busy Richard between engagements and managed to grab a few words about the man from UNIT.

Above: As love interest for Jo Grant, Mike Yates' role was ultimately rather limited. *The Time Monster* Photo © BBC.

In real life Richard Franklin probably wasn't cut out to be a soldier, so instead he opted for the equally challenging life of an actor. From the start it seemed as if he had made a good choice. "I never knew that awful period of unemployment which is probably the worst of all – when you've built yourself up at drama school and you think you've got all the answers to the world of theatre and suddenly find nobody wants you. The very first job I ever got professionally was immediately out of the Royal Academy of Dramatic Art. I met a director at RADA who put me in a small part in a finals production and his friend was Heinz Bernard who was directing a season at the Century Theatre at Keswick, so I was offered a job before I left drama school and was working the week I left, which was really tremendous. It was a wonderful job."

Shortly after that Richard joined Graeme Murray's theatre company in Manchester. It was then based at the University, but later moved to the Royal Exchange. He then landed part of Nicolo in *Nicolo and Nicolette*, a childrens' Christmas play in Plymouth. This led to bigger things, as Richard explains. "While in Plymouth I received a letter from a stranger. He said he hoped I forgave him writing out of the blue, but he'd seen me playing four parts in *Macbeth* and thought I'd fit in well with the new company he was forming at the Birmingham rep. This was, if you like, the first break that I had because the man who wrote the letter was Peter Diews and Peter, I would say, was one of the top directors – certainly of Shake-speare. So I joined his company, which included Brian Cox, Michael Gambon, you name it. And we had all sorts of big people coming in like Richard Cham-berlain."

Richard remained with the company from 1968 until 1970, appearing in many plays including the acclaimed 'Carnaby Street' production of *As You Like It*, before landing his first television role.

"*Crossroads* was my first telly," recalls Richard. "It was a six-week run. I remember when I first got the part – Joe Townsend, a layabout from London with a guitar – I was a bit worried about it because *Crossroads* was the equivalent of *Neighbours* or something equally ghastly. I rang Doreen Jones, who was head of casting at ATV and said 'Doreen, do you think I ought to do this?' and she said 'Well, how much television have you done, Richard?' I hadn't done any, so she said 'You do it and learn.' It was very good advice."

Doctor Who followed almost immediately after that, but Richard was back working in the theatre when the part of Mike Yates came up. "I don't know what Barry (Letts) had seen me in but he was sitting next to the agent I had at the time in a theatre – it was just total chance really.

"It was the first night of something and they were talking during the interval. My agent was doing his job and asking the BBC producer beside him what casting was going on and Barry said 'Oh, we're looking for a young man to partner Katy Mann-ing because we want love interest for the companion. My agent said 'What sort of person are you looking for?' and Barry said 'Someone like Richard Franklin, but I don't think he'll do it.' My agent said 'I think he'd absolutely love to do it.' He rang me later and said get yourself round to the BBC at nine o'clock tomorrow morning, Barry will see you."

Mike Yates was an essential figure in Barry Lett's Earth-bound *Doctor Who*. The need for a Captain to complete the UNIT team had been evident during Season Seven when a number of middle-ranking officers had been brought in. And as Richard Franklin points out John Levene's Benton was not appropriate love interest for Jo, being a humble sergeant.

"My agent said 'What sort of person are you looking for?' and Barry said 'Someone like Richard Franklin, but I don't think he'll do it.'"

"He couldn't be – the point is it's Britain isn't it? The triangle of the Brigadier, the Captain and the Sergeant is essential, you've got to have the Captain as the middle rank, because there are some things that the Sergeant couldn't say to the Brig directly, but he could say to the Captain. Up to a point they can be quite chummy and get a mutual rocket from the Brigadier. But there are some things the Captain keeps himself slightly apart from – and I think that came out well in the scripts."

Richard got on very well with Katy and recalls that when she eventually left the series, "She gave me a book called *Living on Grass* which was all about the herbs and things you can eat out of a field." But as for the intended love interest, Richard admits, "it faded. The point is that the building of minor characters in *Doctor Who* wasn't possible. Everything had to be concentrated on the Doctor and the threat, if you start to involve love interest you do lose track. I think Jon Pertwee thought that – again I think the reason why the Jon Pertwee era is so successful is he's such an accomplished man as was Barry Letts. They are people who've done writing, directing and they've done acting and I think their experience told which way a successful

Above: Fooling around with Jon Pertwee and his bucket in *The Green Death*. Photo © BBC.

Right: Mike Yates, working undercover, is introduced to the Doctor by Stevens (Jerome Willis) and Elgin (Tony Adams) in *The Green Death*. Photo © BBC

programme was going to go."

However, some people have criticised the Pertwee/Letts era for having too many Earth invasion stories and not enough adventures set elswhere in space and time. Naturally, Richard disagrees with this and he adds "I think it was a terrible shame that UNIT wasn't kept on. I don't mean every episode, but I think there should have been more UNIT stories from time to time. It really is part of the essence of *Doctor Who* if you talk to the man in the street they talk about the TARDIS, they talk about Daleks and they talk about UNIT as well."

On the whole Richard is happy with the way the character of Mike Yates was used. "Looking back on it I think it was a very nice supporting character actually. Obviously it would have been lovely if it had become the Mike Yates show. I think he was an interesting enough character to have developed it."

He is obviously not too serious: when the oft-proposed UNIT spin-off is mentioned he shrugs, "I didn't see the point of it really. It could have worked but would've been just another army story. I think UNIT is a *Doctor Who* creation and the contrast between the highly professional soldiers of UNIT and this eccentric boffin who comes along and really rocks the boat telling us politically incorrect things is quite nice – it sort of offends that British conservative attitude."

Captain Yates had one of the most memorable and dramatic exits in *Who* history. "It started in *The Green Death.* I mean the way they rationalised it, again it would be interesting to know whether they thought of this beforehand, because I think the original idea was to blow me up during *Invasion of the Dinosaurs.* I think maybe they rationalised it afterwards that I had become intellectually succeptable to unconventional influences."

"It's so easy to look back in hindsight and think I should have dropped everything and stuck with *Doctor Who.*"

Richard might not have been written out at all at this stage if he hadn't turned down the offer of more stories in order to direct youth theatre. "It's so easy to look back in hindsight and think I should have dropped everything and stuck with *Doctor Who.* But I did come back to do *Dinosaurs* and I think they thought they would get rid of the character. I don't know why, possibly at that stage they thought I was difficult to get hold of. They decided not to blow me up but to keep me living and then of course I did *Planet of the Spiders* and just faded out because then I was really a civilian having a rest and trying to reestablish myself as a reliable person."

Richard is adamant that Mike was no traitor, simply misguided when he joined up with the evil Whitaker. "I'm sure if someone says to you 'Listen, I want you to help establish the Golden age on Earth and help get rid of John Major and all his ghastly crew,' I'm sure you'd say 'Of course I'll do it, it's a wonderful thing to do,' little knowing that, as it was in *Invasion of the Dinosaurs*, Professor Whitaker wasn't such a kindly environmentalist at all, he was after taking over the world.

In 1974 Richard played another cult figure, Sherlock Holmes, in *Sherlock Holmes of Baker Street* on stage in Ipswich. "I enjoyed that a lot," says Richard who found, like many actors who have assumed the role, that the detective began to take over somewhat. "I think you could very easily start walking around thinking you're Sherlock Holmes, he's very English and he's very credible, you can just imagine yourself walking round spotting clues."

The Twentieth Anniversary of *Doctor Who* was celebrated on television with *The Five Doctors* and Mike Yates, orstrictly speaking a ghostly image of him, made a brief appearance. According to Richard it only came about due to a series of coincidences.

"When I moved up to Yorkshire in 1980 I ended up buying a

Above: *Invasion of the Dinosaurs* might have been Mike Yates' final moments, Richard Franklin believes. Photo © BBC

Below: *The Green Death* began Mike's downfall from UNIT. Photo © BBC.

house that had been turned into a chapel one-hundred and fifty years ago and the trustees of which were my own family – I didn't know at the time of buying it that I had family up there, so that was one very strange thing. All that was reported in the *Darlington Echo* and a *Doctor Who* fan spotted it and asked me to tea to meet the local group he was running. And they said 'Oh, you've got to be in *The Five Doctors*.' I hadn't heard about it because I was out of the swing, but when I heard I was quite upset because I thought, you know, Mike Yates is very much an integral part of the scene. I thought no more about it. Next thing, about a fortnight later, a script came through the door from John Nathan-Turner, who'd written me about five lines in a nice little scene with Caroline John – that was the first time I'd met her because we hadn't worked together before. I was delighted to do that, I believe John Levene was offered half a dozen lines and turned it down because it was too little. But I think that was a silly attitude, the important thing about *The Five Doctors* was it was a celebration and it was bringing together as many of the memories that the fans of the series had."

The following year Captain Yates was back in action again in the stage production *Recall UNIT*.

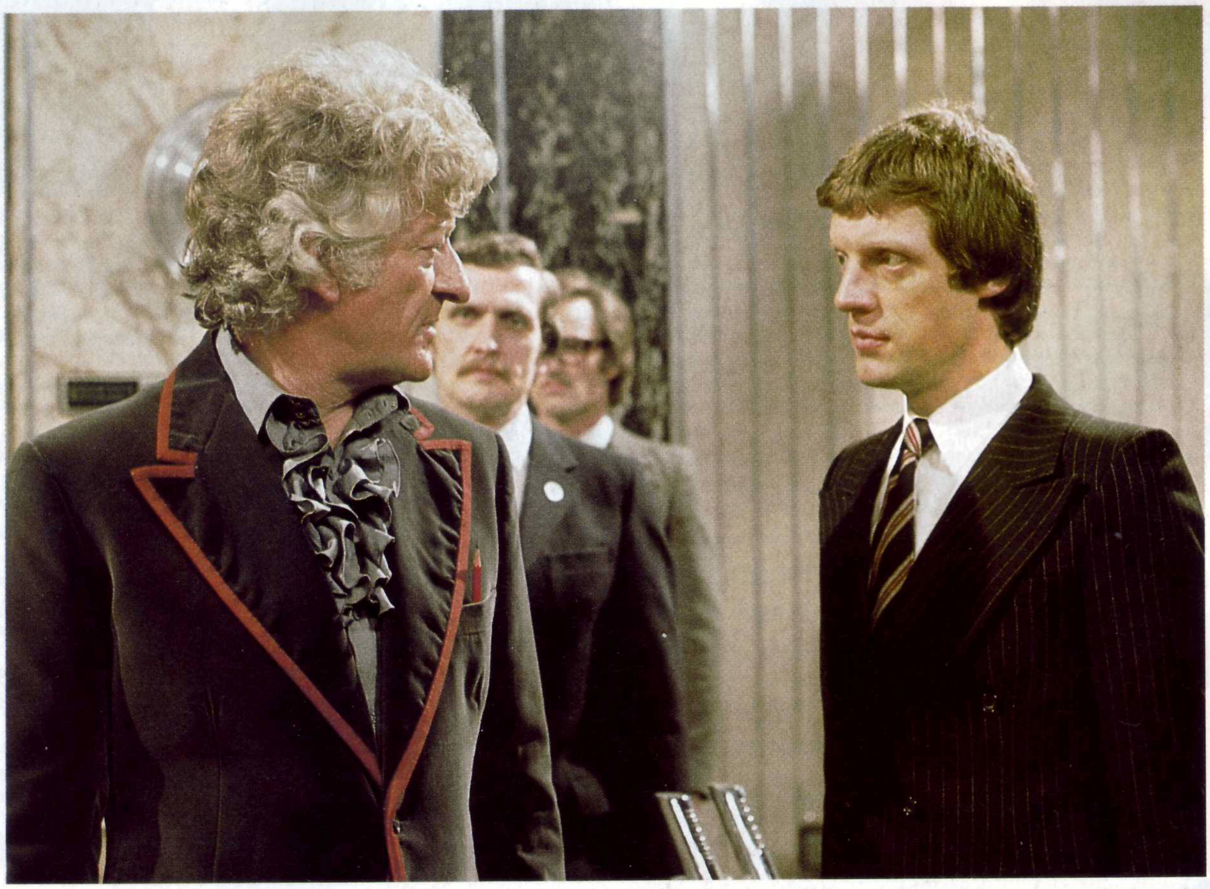
"In 1983 I wrote a play called *Shakespeare was a Hunchback* for the Edinburgh festival and it went very well. I was asked to *DoctorCon* in Edinburgh and was doing a question and answer session and I asked the fans a question. I said 'Look, would you like to see UNIT back again?' And of course everyone said yes, so I said 'Well if I were to write a play about UNIT for the Edinburgh festival would you come and see it?' They all said yes, so I was then committed to writing a play about UNIT.

"I got permission from the BBC. I had to speak to John Nathan-Turner because the Mike Yates character is BBC copyright. John was very agreeable and let me go ahead."

The original script included a role for the Brigadier but unfortunately Nicholas Courtney was unavailable. Rather than recast Richard decided to bring in a new character. "What I did was, and it worked out rather well, I haven't read the script for a while but I think the Brigadier doesn't want to show his hand and appoints a major to come in and take over. But I do get the Brig's voice into it when he sends a message. Also, Jon Pertwee was written into it but unfortunately he couldn't get away from the Garden Festival in Liverpool."

"I said 'Well if I were to write a play about UNIT for the Edinburgh festival would you come and see it?' They all said yes."

Fortunately, Jon Pertwee's role was only intended to be a cameo during the final performance and John Scott Martin stepped into the



breach as the Emperor Dalek.

"It went very well, I think we did something like fifteen performances. But it was very unfortunate, I was going to perform the piece in the very big theatre there – I think it's the Empire – not in the main auditorium, in a studio at the top, but these wretched people were not really into theatre they were more into pop concerts. They didn't know about publicity, they got all the bookings wrong and a week before opening they told me I couldn't go there. So I had to change the venue which caused a major problem with bookings.

"The thing with *Recall UNIT* is it can be performed by *Doctor Who* fans or pros or by a mixture of the two. It's a serious little drama but it's amusing – it's got a lot of life to it. And it's very easy to put on. We did it at a convention in San Jose. There were about three thousand fans there, but the organisers had never done anything like that before and were a bit dubious and a bit cautious about the whole thing so they only gave me one night of the three-night convention to put the show on. They were kicking themselves because it sold out totally and I think they only charged five dollars or something and realised they could've made three times the money and satisfied more of the fans.

"In Edinburgh there was myself, John (Levene), Richard Kettles playing Major Molesworth and Lena Lindwell playing Miss Bergbo who was sort of the Master's protege, there was John Scott Martin, the voice of Nicholas Courtney and the rest were fans. There are three parts actually written for fans, so there's a lot of scope. But I like doing this actually, for instance I've done a lot of productions using students and people are always surprised what good performances I get out of them. There are a number of reasons for that but one of the main reasons is that you need to write and direct people within the limits of what they can do – it's no use saying this part has got to be played this way and then forcing someone who hasn't got the experience to do it. What you do is say well this person hasn't got a lot of experience but they've got a tremendous amount of other qualities so let's use those."

Recall UNIT wasn't to be the last time Richard wrote about Mike Yates. He reveals, "I have written this book. It's called *The Killing Stone* and it's about what happened to my character after I left *Planet of the Spiders*."

In the book Captain Yates has recovered from the trauma of *The Green Death* and *Invasion of the Dinosaurs* and is back with UNIT. Richard has also developed the character a little and brought him up to date. "I think he began life as a very conventional army officer – he was well educated and well brought up and he was never an extremist – but the world has changed. I think from the millitary point of view he would still enjoy working for UNIT and he'd be more technical these days, but politically I think he'd be more interested in the environment and in social welfare and things like this, because I think he was that sort of person when he was in *Doctor Who*. I mean, he wasn't a bone-headed guardsman, he was more of a thinking green-jacket. He did little experiments with cocoa on bunsen burners and he had a twinkle. I think he was able to have an ear for other things, hence he listened to Whitaker who was perhaps the wrong person to listen to." Although he has yet to find a publisher for *The Killing Stone*, Richard is optimistic that it will eventually appear.

Richard's last appearance as Mike Yates to date was in *Dimensions in Time*. "It was very nice of John Nathan-Turner to ask me to do it and I was pleased to come back because I'm always pleased when the character of Mike Yates can be brought back to life again. The script was fun, but totally incomprehensible – I couldn't understand a word of it. But I knew what I had to do and I did my bit. I was there for a couple of days, one on the *EastEnders* lot at Elstree and the second day we were down at Greenwich. It was quite funny really because I didn't have the handbreak on Bessie when the helicopter took off and the helicopter was blowing it backwards.

"I didn't have the handbreak on Bessie when the helicopter took off and the helicopter was blowing it backwards."

It was during the making of *Dimensions in Time* that Richard had his first opportunity to drive Bessie. He recalls, "Jon Pertwee was very angry with me for stalling the engine, because he thought I was driving it badly. But I think it's quite difficult to drive actually.

"I saw that again recently and it seemed to me that Mike Yates could ride again really. Sadly there *is* a slight difference in the close-ups so perhaps I'm kidding myself, but I think I could put on the Captain's uniform and do it again. I certainly would like to." ●

Below: The BBC's *Children in Need* pantomime, *Dimensions in Time*, finaly afforded Mike Yates the opportunity to drive Bessie – and he stalled the engine. Photo © BBC

Ghosts in the Machine

Eighteen months after the recording of 1993's *The Paradise of Death* for BBC Radio 5, the same production team, led by producer Phil Clarke, reassembled in November 1994. Together with their four lead actors from the earlier story, the team recorded a new six-part adventure for the Third Doctor, *The Ghosts of N–Space*. Gary Russell went along to the BBC's Maida Vale studios for a sneak preview.

Among the many promotions, programmes and events that occurred during 1993 to promote the Thirtieth Anniversary, two of them were tucked away on BBC Radio, one of them vastly overshadowed by the other. Least remembered was an hour-long documentary about the series, produced by BBC Radio Light Entertainment producer Phil Clarke. Earlier in the year, Phil had been responsible for the BBC's one serious attempt at producing a new story for the Anniversary, *The Paradise of Death*.

Above: Elisabeth Sladen and Jon Pertwee, back together in the studio for *The Ghosts of N-Space*. Photo © Gary Russell.

This five-part audio adventure, transmitted on BBC Radio 5, was written by former *Who* executive producer Barry Letts and starred the popular mid-Seventies team of Jon Pertwee as the Doctor, Elisabeth Sladen as Sarah Jane Smith and Nicholas Courtney as the Brigadier. Aided by Richard Pearce as Sarah's bumbling friend Jeremy Fitzoliver, the late Harold Innocent as the smarmy villain Freeth and Peter Miles as his sadistic right-hand man Tragen, *The Paradise of Death* was successful enough to attain more than a fifty percent appreciation reaction by **Doctor Who Magazine** readers voting in our 1994 poll.

For some time it was hoped, rumoured and planned that there would be a sequel. Then in mid-1994, BBC Radio 5 was drastically revamped and relaunched as a news and sports station, with its drama content all but abandoned.

The Paradise of Death then found a new audience – repeated on Tuesday evenings on BBC Radio 2 – albeit with a few hiccups such as Episode Four being transmitted twice, causing a couple of week's delay before the climax could be heard.

Prior to this, BBC Enterprises, under the auspices of their BBC Audio/Radio Collection section who had found limited success with their recent run of 'Missing Stories' audio tapes, released a double cassette of the story. With a few extra moments not in the radio broadcast slotted back in, the tape became the Collection's biggest success story, not just topping the trade's Spoken Word charts but actually entering the national pop album charts at Number 48 – no mean feat for a release unavailable on vinyl or, more importantly, compact disc.

With this success, plus good audience figures for the Radio 2 repeat, Radio 2 soon confirmed that a new story, this time comprising six half-hour episodes, would be made for broadcast in early 1995.

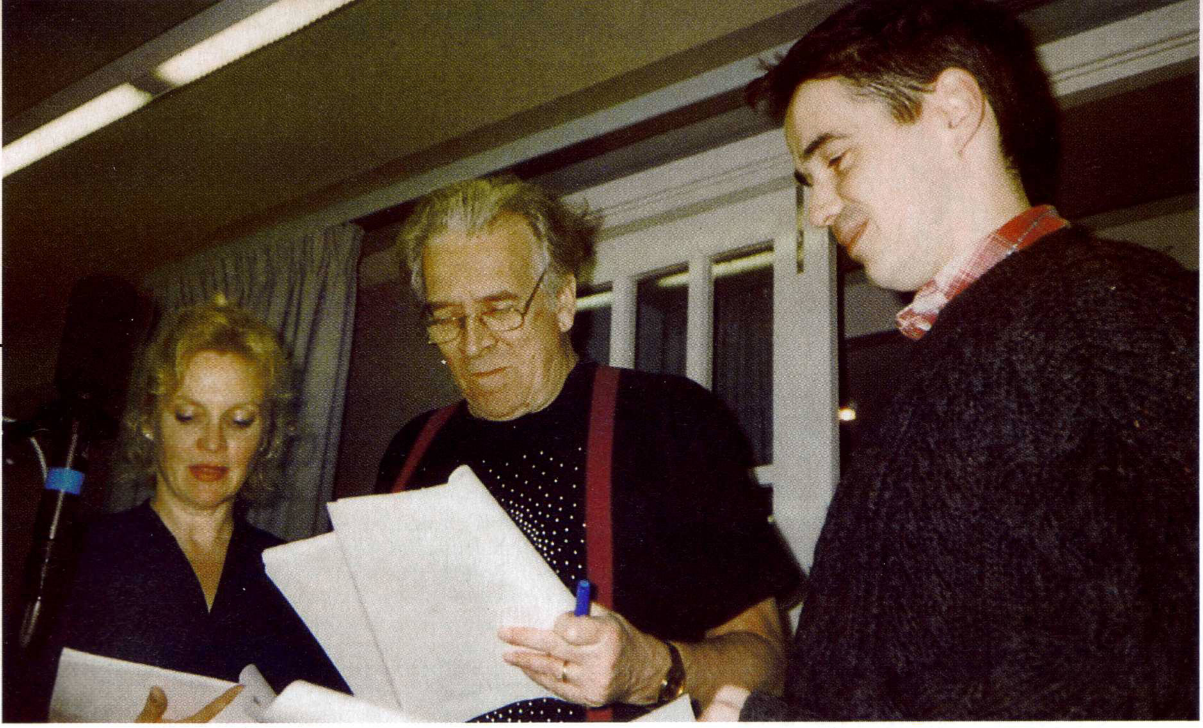
Re-enter producer Phil Clarke and writer Barry Letts. Letts' new story had its genesis as far back as *The Paradise of Death* – there were originally to be two stories to celebrate the 1993 Anniversary, but the second adventure was dropped very early in the day. "*The Ghosts of N-Space* was one of the ideas I had back then, but really it was the story for my novel for Virgin's *Missing Adventures* range," Barry Letts explains. "When the new radio series was confirmed I found myself with a half-completed book and therefore dividing my time between the prose version and adapting it all into scripts – unlike *The Paradise of Death* which were scripts being adapted eventually into a novel."

Phil Clarke continues: "It's really nice to do this one now because, if nothing else, I feel we've seen the original project through by having that second story. *The Ghosts of N-Space* wasn't exactly the 'other story' back then. All that Barry and I had decided on was that we wanted a story about ghosts, but it got no further than that. Barry likes that theme of ghosts and witches and things – he's followed it a lot with stories like *The Dæmons*. He likes the darker side of things, it's a theme close to his heart.

> **"Barry likes that theme of ghosts and witches and things - he's followed it a lot with stories like *The Dæmons*."**
> **- Producer Phil Clarke.**

"Basically the Brigadier discovers that he has relatives he didn't know about, and along with them, he's got an unexpected inheritance – a castle on a mediterranean island. Apart from that, he inherits the responsibility of looking after the castle and with that comes . . . extra responsibilities into the bargain. So he's in the story more as a private individual than as the leader of UNIT. It gives the Brig a bit of background and some new characters to play with. Maybe if we do another one we could go back and do a big UNIT story, try and get some of the other soldiers involved.

"There's a good amount of time travel as well – it's a very clever storyline and you have to listen very closely to follow everything, which is very rewarding because when everything falls into place, it really adds something. In many ways the storyline is more complex



Above: Sandra Dickinson, Nicholas Courtney and Richard Pearce bring their characters to life.

and more 'radio' than *The Paradise of Death*. There's more exposition – a lot of explaining, some running about, then some more explanation. It's very traditional and very *Who*-ish. Jeremy returns as well, which is nice. He wasn't originally intended as an on-going character but we found that you need someone for the Doctor, Sarah or the Brigadier to explain things to, otherwise you end up with monologues of people's thoughts (which we do have occasionally). It's better to have people to chat to. It also gives Richard Pearce a chance to develop his character – like all *Doctor Who* assistants, he's now got time to settle down into it and it would be very nice to see him grow out of this one-dimensional character who's really annoying and into a fuller character as time goes on. That of course can only occur if we keep coming back for more, so I hope we do."

Recording on *The Ghosts of N-Space* took place between Sunday 6th and Sunday 13th November 1994 in MV6 at the BBC's Maida Vale studios in West London – the same studio used for the 1993 story. Phil Clarke was pleased about this, suggesting that it adds to the feeling of familiarity for the actors.

"I also managed to get the same studio team this year and that helps. People like John Whitehall, Colin Guthrie and Alison Carter are all at the top of their professions, the top of the studio manager tree, so they can afford to pick and choose their work as producers are always requesting them for their teams. I was very grateful that they all chose to come and do *Doctor Who* again – it is a nice sign that people have an affection for the series and if we get to do another one I hope they'll do it again. And I think John must come close to holding the record for playing the most monsters in *Doctor Who*!"

Someone else with a good record for playing monsters in *Doctor Who* is actor Stephen Thorne, best known as Azal from *The Dæmons* and the original Omega from *The Three Doctors*, two of the fondest remembered stories from Jon Pertwee's tenure as the Doctor.

"It's delightful, like reliving your lost youth," says Thorne. "It's great fun to be back and I am playing the villain again, a man called Max – or Maximillian – a medieval alchemist, so there's a lot of range and a lot of humour in the character.

"Strangely, I haven't worked with Jon Pertwee since doing my *Doctor Whos* back in the Seventies. I think maybe I have Barry Letts to thank for this part. It's good to be doing *Doctor Who* – it's a show which interests me; its one of those wonderful inventions that are timeless. It's a tragedy that it's not going on and on.

"I think radio is a good medium for *Doctor Who*. You can do vast technical things like dropping an atom bomb into custard – it'll sound good without having to worry how it looks. You can go and do anything you want on radio and no one can complain about the scenery or the special effects."

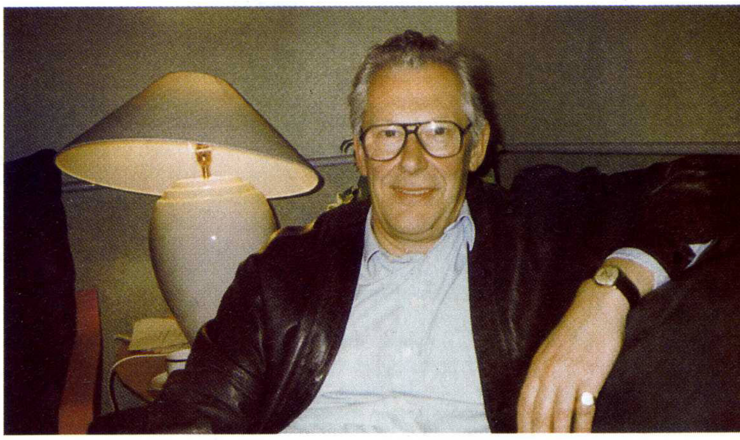
Another actor familiar to *Who* fans is Harry Towb – as Osgood from *The Seeds of Death* and more memorably as the unfortunate McDermott who fell victim to the Nestene armchair in *Terror of the Autons*. In *The Ghosts of N–Space*, he plays Mario, the Brigadier's uncle.

"I'd worked with Harry Towb before," says Phil Clarke, "but Barry suggested Stephen Thorne for Max. I listen very closely to Barry's advice on casting – he's the writer and when he says he's written something with a particular actor in mind, it makes sense to try and get that person. He's got a wealth of years of casting experience for me to tap into. So he suggested Stephen and I said yes because on *The Paradise of Death*, Barry suggested Peter Miles as Tragen and that worked so well. What would be really nice, if we can keep *Doctor Who* going on radio, would be to create a sort of regular rep of villains who could keep coming back. I was always very fond of Tragen as a villain and although I know in the novelisation of *The Paradise of Death* Barry had his head explode (and that would have been fun to do on radio as well), as far as the radio series goes he was just led away for trial. So I'd like to keep a questionmark over Tragen's fate, because I like the character a lot – especially as a nasty side-kick to another villain. That's the sort of thing we could enjoy developing if there was a firm commitment to *Doctor Who* on audio, but as we have to judge each one on its own merits, we'll have to wait and see.

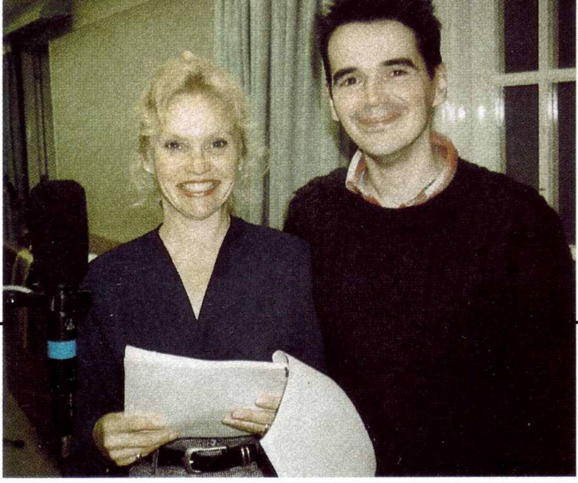
"You can do vast technical things like dropping an atom bomb into custard - it'll sound good without having to worry how it looks."

- Stephen Thorne.

"I hope we get some kind of commitment at some point. *The Paradise of Death* was always intended as a one-off celebrating the Thirtieth Anniversary. Although right at the beginning there were going to be two adventures, it eventually boiled down to just the one, which to be honest, we were all quite relieved about. Also, we were on Radio 5; we thought we'd found a home there. They liked it and we thought that if there was ever to be a sequel, then Radio 5 would make it. But Radio 5, as it was then, disappeared – that was unlucky to say the least – the fact that it got repeated on Radio 2 was because the whole thing had been so well received internally at the BBC, so that was a stroke of good luck. I still believe it would be nice if the BBC could keep *Doctor Who* going on radio every so often. So we keep our fingers crossed because if Radio 2 have a policy change,



Below: Popular *Doctor Who* guest star Stephen Thorne is the evil Maximillian in *The Ghosts of N-Space*. Photos © Gary Russell.



Right: Sandra Dickinson (Maggie) and Richard Pearce (Jeremy Fitzoliver) between takes for *The Ghosts of N-Space*.

then *The Ghosts of N–Space* could easily be the last one. But hopefully we're creating a tradition that each year there's five or six new episodes of *Doctor Who* on the radio.

"There's always the possibility that *The Paradise of Death* was only successful because of the novelty value, so reaction and audiences are that bit more important this production. It's all very much in the lap of the gods."

The Paradise of Death was a co-production between Radio 5 and BBC Enterprises. Bearing in mind that the cassette release of the story made Number 48 in the national album chart, Enterprises' lack of investment seems surprising.

"Hopefully we're creating a tradition that each year there's five or six new episodes of *Doctor Who* on the radio."
- Producer Phil Clarke.

"Enterprises are not involved in *The Ghosts of N–Space* as they were with *The Paradise of Death*. This project is completely at the instigation of Radio 2 so it's up to Enterprises. If they think it's good enough and has commercial applications, then they'll do their bit. I'm sure they'll consider it but it's not something we've discussed in any great detail."

Sue Anstruther at the BBC Radio Collection confirms this. "*The Paradise of Death* was successful to some extent. Its appearance in the charts was good, certainly a morale-booster and very satisfying. However, it was not a big seller. The initial release sales were big enough to get it into the chart but they were not sustained over a period of time like most of our Radio Collection titles. Therefore we will look into the possibility of releasing the new story but not until after the radio transmission and we can judge how popular it was."

The Ghosts of N–Space is now in post-production, and once again Radiophonic Workshop composer Peter Howell is creating the incidental music. This time, however, there will be a different procedure.

"The music will be done slightly differently this time," explains Phil Clarke. "Traditionally, and indeed on *The Paradise of Death*, the music is composed for the project but the producer puts it on afterwards, during the editing. There's sometimes a problem with radio audiences in that people complain – particularly older listeners – that there's too much music on something and that it drowns out the dialogue. Also with that method you're buying a certain amount of music from the Radiophonic Workshop or whoever and you make it fit. This time we're doing it in a filmic way, which is a bit of an experiment for BBC Radio. I'm going to go to Radiophonics with the completed edits of the episodes and Peter Howell and I will sit down and he'll compose and play it as we go over a six-day period. If this works we should not only have a more filmic score but I also think it will work out a great deal less expensive. I'm glad we're doing it on *Doctor Who* because it's a drama and that's the best thing to try this out on."

The transmission of *The Ghosts of N–Space* was due to be on 24th January but the schedules have been changed to increase the profile of the show which in turn should get it those all-important high rating figures. Phil Clarke seems quietly confident that if the ratings are good, so are the future prospects of the series.

"I like the fact that we've established Jon, Liz and Nick as 'the radio team' and hopefully they'll do as many adventures as we can do. I mean, producers can come and go, but there's no reason why that threesome can't keep doing them. Interestingly, I found that the 'novelty' value of working with Jon Pertwee, the Doctor I grew up with as a viewer, had worn off since doing *The Paradise of Death* but it's been very good fun this year as well – in fact we've enjoyed it more I think. The novelty has gone and now we're just a good team having fun together. And of course if no producer takes up the challenge next year, I'll be ready and waiting to have another go. I love doing these!"

PROGRAMME No: SLN446/94LB0076LLO

THE GHOSTS OF N–SPACE

CAST: Jon Pertwee (*The Doctor*) with Elisabeth Sladen (*Sarah Jane Smith*) and Nicholas Courtney (*Brigadier Lethbridge-Stewart*) with Richard Pearce (*Jeremy Fitzoliver*), Jonathan Tafler (*Clemenza*) [1], Don McCorkindale (*Don Fabrizzio*) [1], Harry Towb (*Bruno*) [1], Stephen Thorne (*Maximilian*), David Holt (*Nico*) [1, 2, 4], Maggie (*Sandra Dickinson*), Harry Towb (*Mario*), Deborah Berlin (*Louisa*) [1-3, 5, 6], Peter Yapp (*Umberto*) [2, 5], Joanne Sergeant (*Maid*) [2], Paul Brooke (*Paolo*) [2, 3, 5], Gavin Muir (*Barone*) [2-4], Jillie Meers (*Baronessa*) [2-3], Jillie Meers (*Marcella*) [3], Gavin Muir (*Man*) [3], Jonathan Keeble (*Roberto*) [3-6], Jim Sweeney (*Guido*) [3-4]; Jonathan Keeble (*Knight*) [4], Harry Towb, Jonathan Keeble (*Thugs*) [6].

CREDITS: Written by Barry Letts. Incidental music by Peter Howell. Studio Managers: John Whitehall, Alison Carter, Colin Guthrie. Production Assistant: Dawn Ellis. Producer: Phil Clarke © BBC Radio 2 1995. ●

TOP 75 ALBUMS
BBC RADIO COLLECTION
THE PARADISE OF DEATH

Below: Phil Clarke, whose first radio *Doctor Who* production *The Paradise of Death* also reached Number 48 in the national album chart. Photos © Gary Russell.

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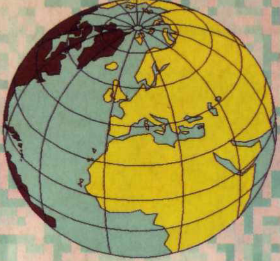

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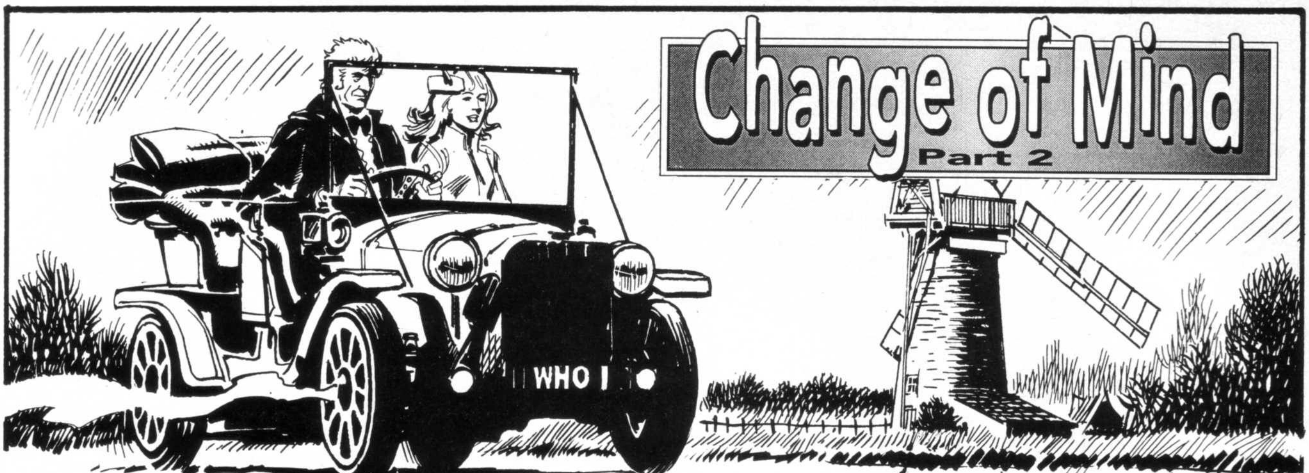
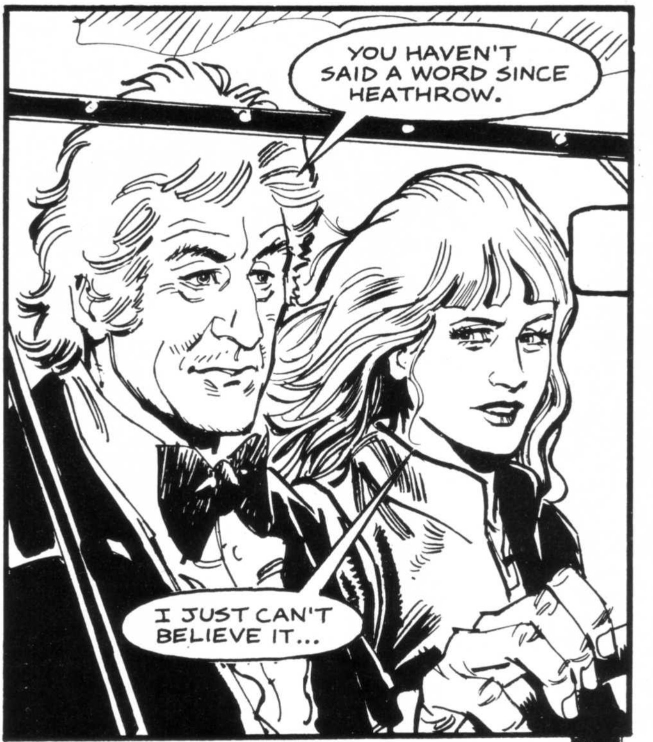
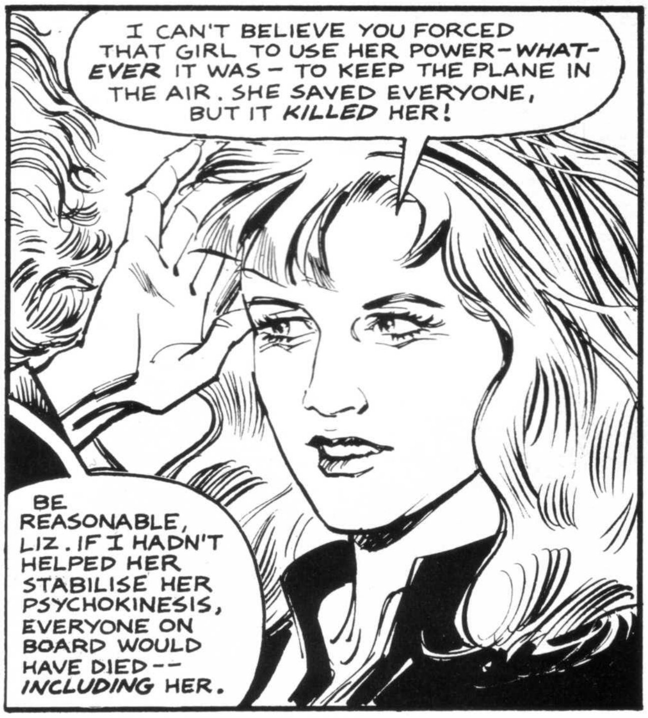
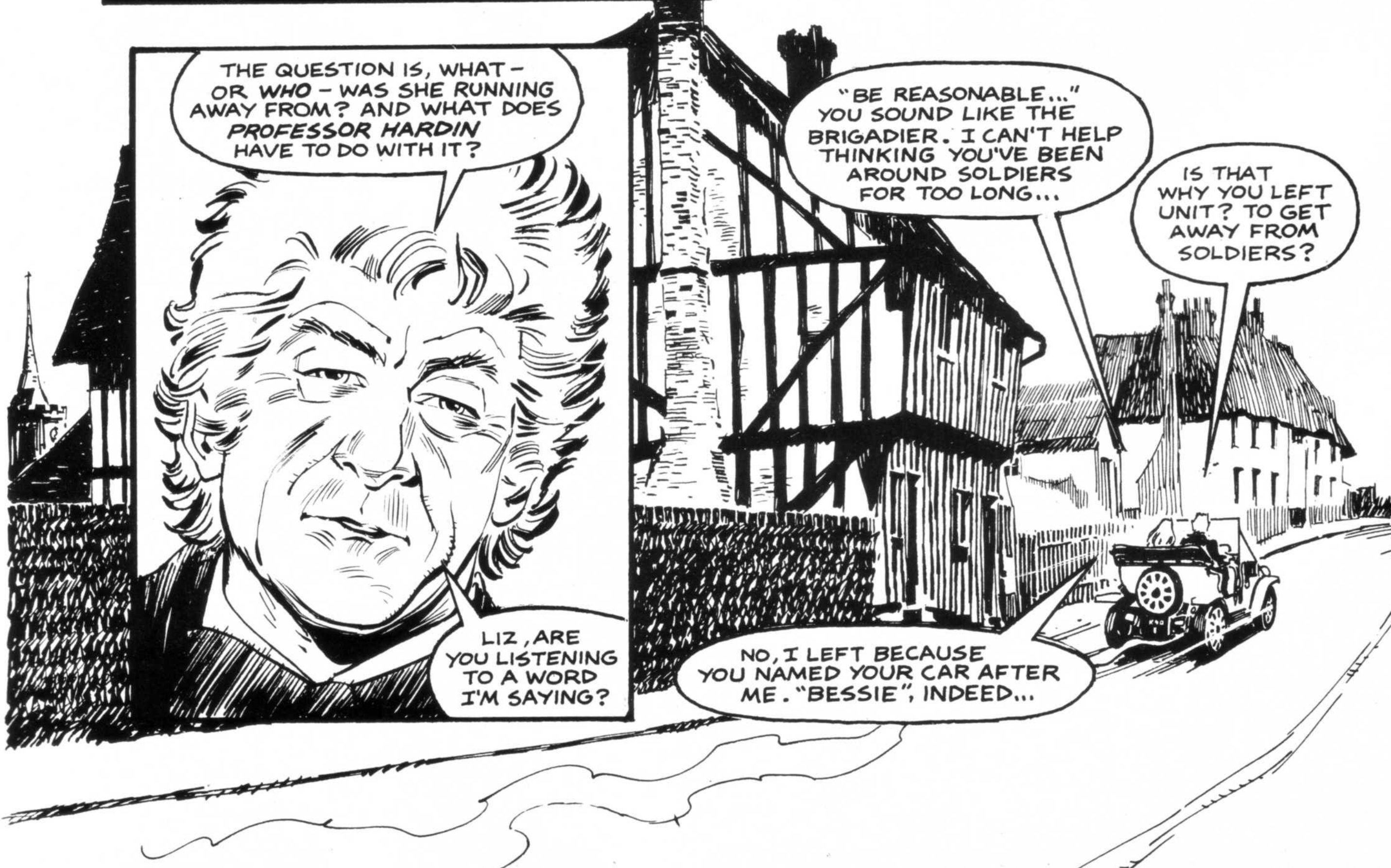
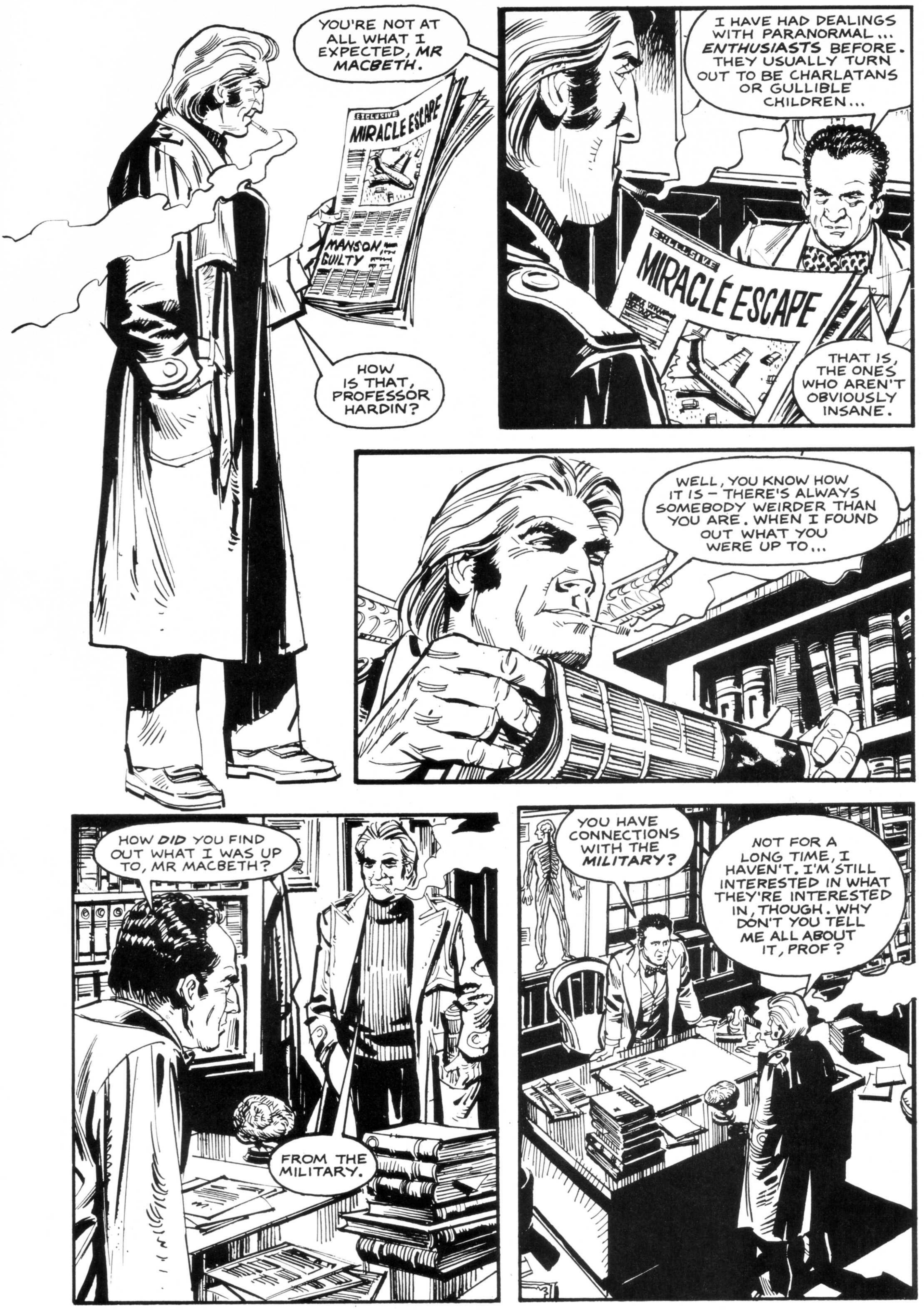

Change of Mind
Part 2
WHO 1

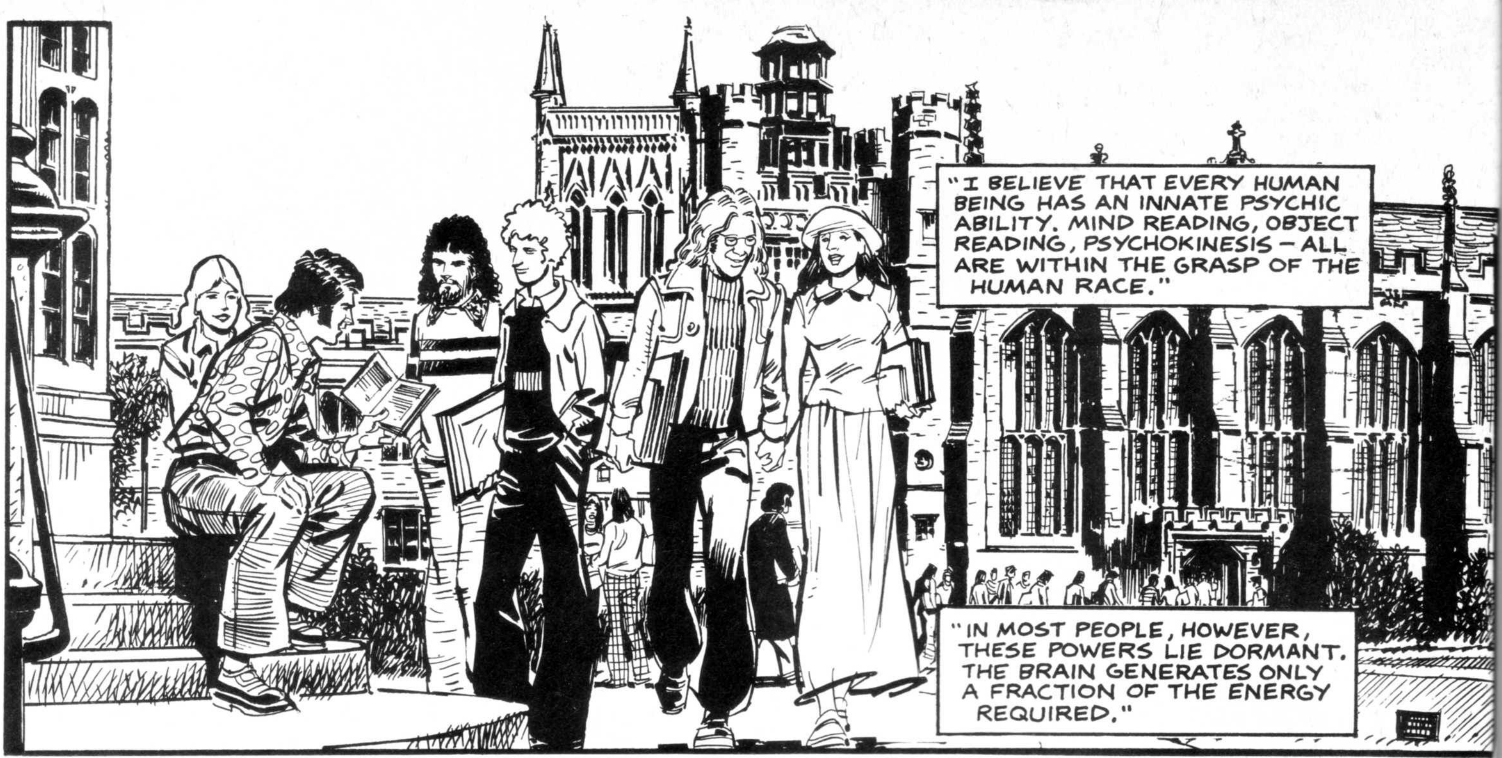
STORY: *KATE ORMAN* ART: *BARRIE MITCHELL*
LETTERS: *WARWICK GRAY* EDITS: *GARY RUSSELL*

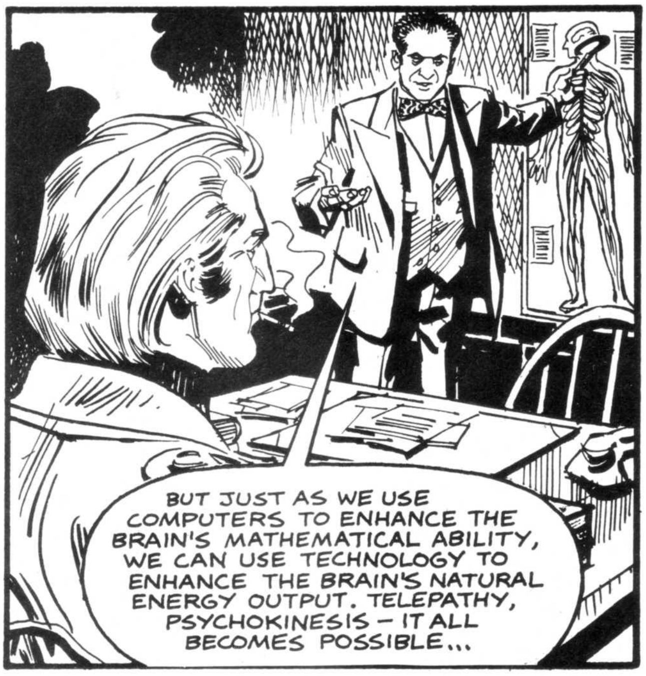

YOU HAVEN'T SAID A WORD SINCE HEATHROW.
I JUST CAN'T BELIEVE IT...

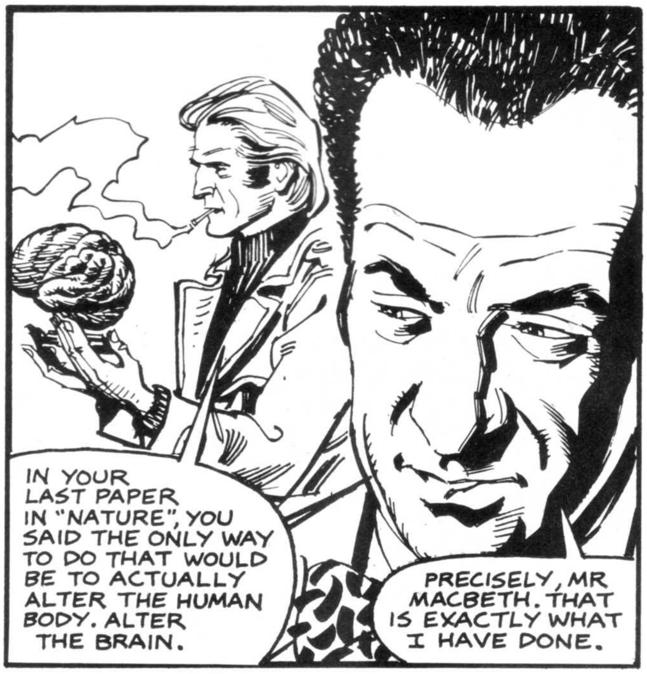

I CAN'T BELIEVE YOU FORCED THAT GIRL TO USE HER POWER—*WHATEVER* IT WAS—TO KEEP THE PLANE IN THE AIR. SHE *SAVED* EVERYONE, BUT IT *KILLED* HER!
BE REASONABLE, LIZ. IF I HADN'T HELPED HER STABILISE HER PSYCHOKINESIS, EVERYONE ON BOARD WOULD HAVE DIED -- *INCLUDING* HER.

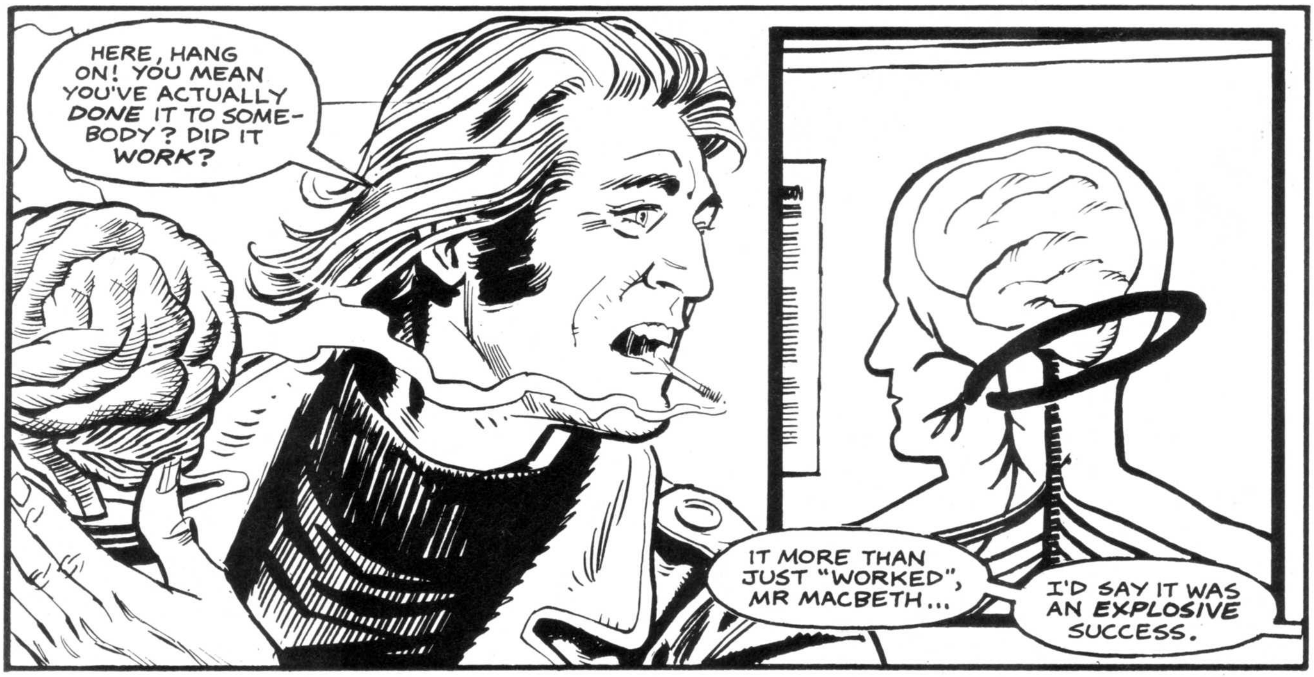

THE QUESTION IS, WHAT—OR *WHO*—WAS SHE RUNNING AWAY FROM? AND WHAT DOES *PROFESSOR HARDIN* HAVE TO DO WITH IT?
"BE REASONABLE..." YOU SOUND LIKE THE BRIGADIER. I CAN'T HELP THINKING YOU'VE BEEN AROUND SOLDIERS FOR TOO LONG...
IS THAT WHY YOU LEFT UNIT? TO GET AWAY FROM SOLDIERS?
LIZ, ARE YOU LISTENING TO A WORD I'M SAYING?
NO, I LEFT BECAUSE YOU NAMED YOUR CAR AFTER ME. "BESSIE", INDEED...

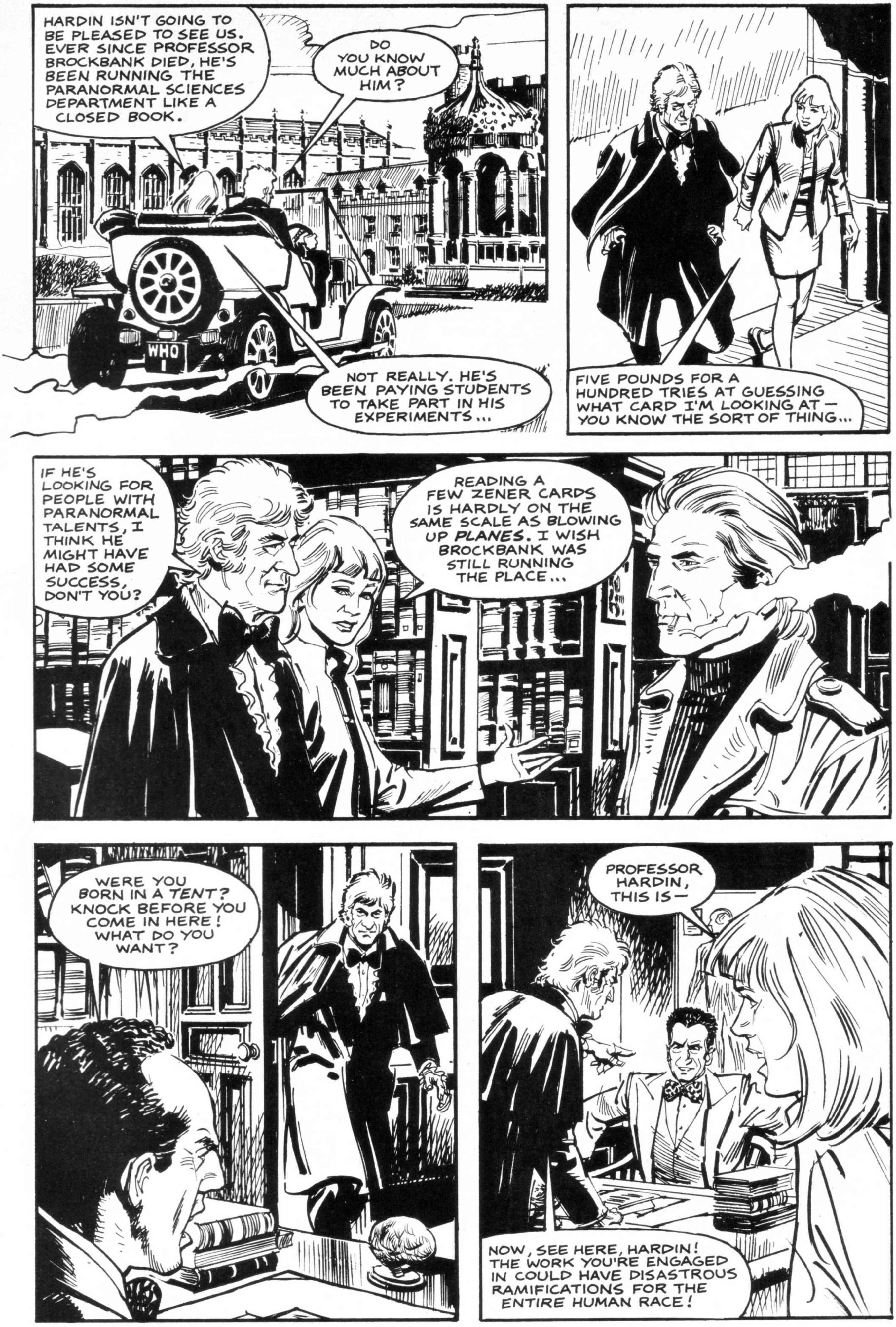

YOU'RE NOT AT ALL WHAT I EXPECTED, MR *MACBETH*.
EXCLUSIVE
MIRACLE ESCAPE
MANSON GUILTY
HOW IS THAT, PROFESSOR HARDIN?
I HAVE HAD DEALINGS WITH PARANORMAL... ***ENTHUSIASTS*** BEFORE. THEY USUALLY TURN OUT TO BE CHARLATANS OR GULLIBLE CHILDREN...
EXCLUSIVE
MIRACLE ESCAPE
THAT IS, THE ONES WHO AREN'T OBVIOUSLY INSANE.
WELL, YOU KNOW HOW IT IS – THERE'S ALWAYS SOMEBODY WEIRDER THAN YOU ARE. WHEN I FOUND OUT WHAT YOU WERE UP TO...
HOW *DID* YOU FIND OUT WHAT I WAS UP TO, MR MACBETH?
FROM THE MILITARY.
YOU HAVE CONNECTIONS WITH THE *MILITARY*?
NOT FOR A LONG TIME, I HAVEN'T. I'M STILL INTERESTED IN WHAT THEY'RE INTERESTED IN, THOUGH. WHY DON'T YOU TELL ME ALL ABOUT IT, PROF?

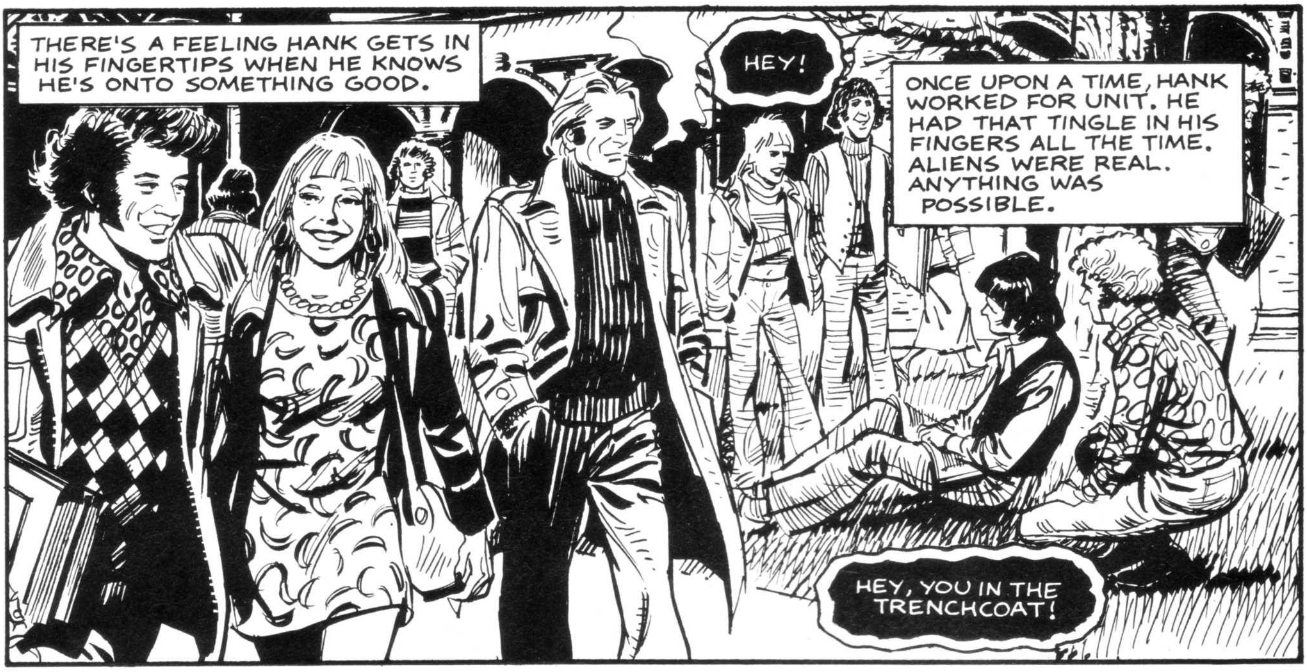

"I BELIEVE THAT EVERY HUMAN BEING HAS AN INNATE PSYCHIC ABILITY. MIND READING, OBJECT READING, PSYCHOKINESIS – ALL ARE WITHIN THE GRASP OF THE HUMAN RACE."
"IN MOST PEOPLE, HOWEVER, THESE POWERS LIE DORMANT. THE BRAIN GENERATES ONLY A FRACTION OF THE ENERGY REQUIRED."

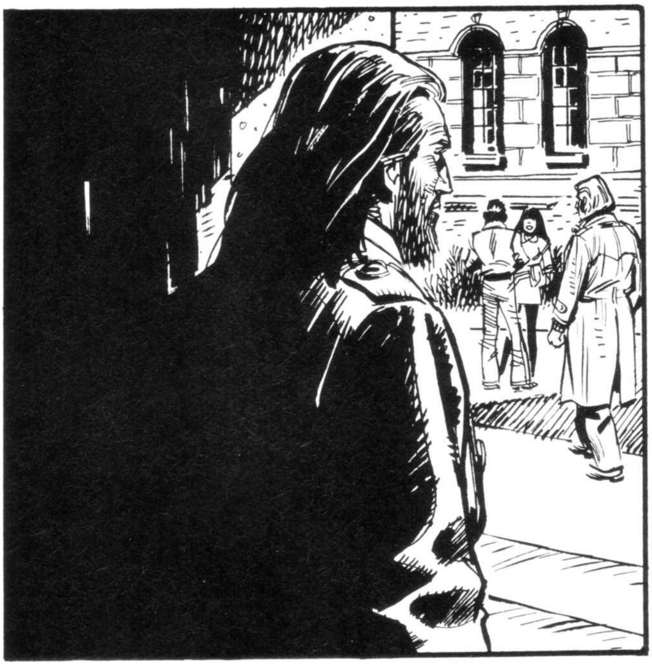

BUT JUST AS WE USE COMPUTERS TO ENHANCE THE BRAIN'S MATHEMATICAL ABILITY, WE CAN USE TECHNOLOGY TO ENHANCE THE BRAIN'S NATURAL ENERGY OUTPUT. TELEPATHY, PSYCHOKINESIS – IT ALL BECOMES POSSIBLE...

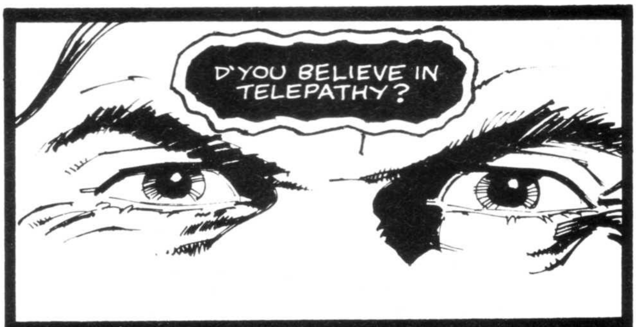

IN YOUR LAST PAPER IN "NATURE", YOU SAID THE ONLY WAY TO DO THAT WOULD BE TO ACTUALLY ALTER THE HUMAN BODY. ALTER THE BRAIN.
PRECISELY, MR MACBETH. THAT IS EXACTLY WHAT I HAVE DONE.

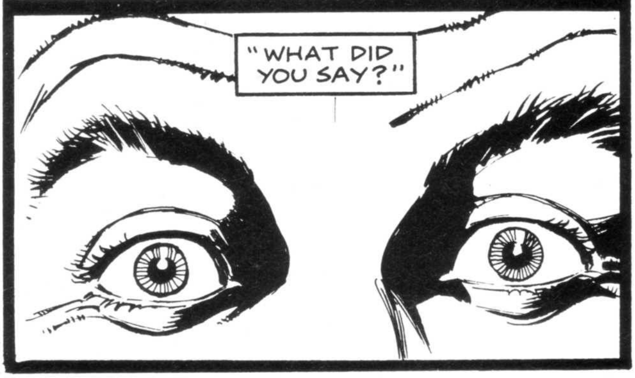

HERE, HANG ON! YOU MEAN YOU'VE ACTUALLY DONE IT TO SOMEBODY? DID IT WORK?
IT MORE THAN JUST "WORKED", MR MACBETH...
I'D SAY IT WAS AN EXPLOSIVE SUCCESS.

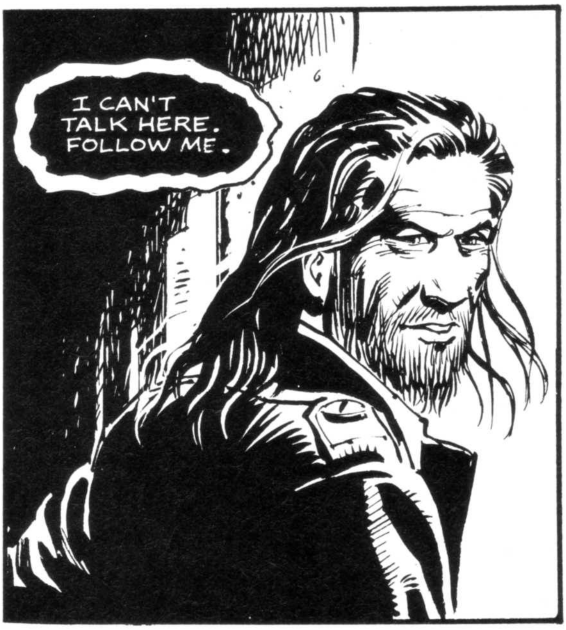

HARDIN ISN'T GOING TO BE PLEASED TO SEE US. EVER SINCE PROFESSOR BROCKBANK DIED, HE'S BEEN RUNNING THE PARANORMAL SCIENCES DEPARTMENT LIKE A CLOSED BOOK.
DO YOU KNOW MUCH ABOUT HIM?
WHO 1
NOT REALLY. HE'S BEEN PAYING STUDENTS TO TAKE PART IN HIS EXPERIMENTS...
FIVE POUNDS FOR A HUNDRED TRIES AT GUESSING WHAT CARD I'M LOOKING AT — YOU KNOW THE SORT OF THING...
IF HE'S LOOKING FOR PEOPLE WITH PARANORMAL TALENTS, I THINK HE MIGHT HAVE HAD SOME SUCCESS, DON'T YOU?
READING A FEW ZENER CARDS IS HARDLY ON THE SAME SCALE AS BLOWING UP *PLANES*. I WISH BROCKBANK WAS STILL RUNNING THE PLACE...
WERE YOU BORN IN A *TENT*? KNOCK BEFORE YOU COME IN HERE! WHAT DO YOU WANT?
PROFESSOR HARDIN, THIS IS—
NOW, SEE HERE, HARDIN! THE WORK YOU'RE ENGAGED IN COULD HAVE DISASTROUS RAMIFICATIONS FOR THE ENTIRE HUMAN RACE!

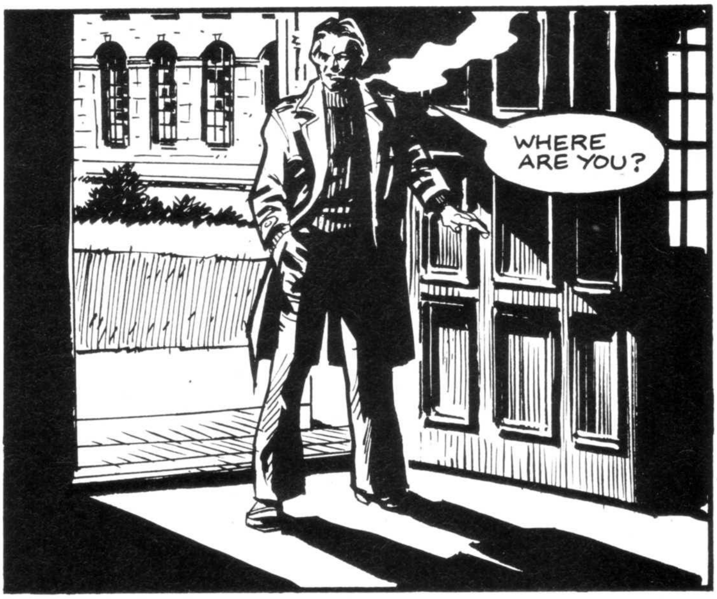

THERE'S A FEELING HANK GETS IN HIS FINGERTIPS WHEN HE KNOWS HE'S ONTO SOMETHING GOOD.
HEY!
ONCE UPON A TIME, HANK WORKED FOR UNIT. HE HAD THAT TINGLE IN HIS FINGERS ALL THE TIME. ALIENS WERE REAL. ANYTHING WAS POSSIBLE.
HEY, YOU IN THE TRENCHCOAT!

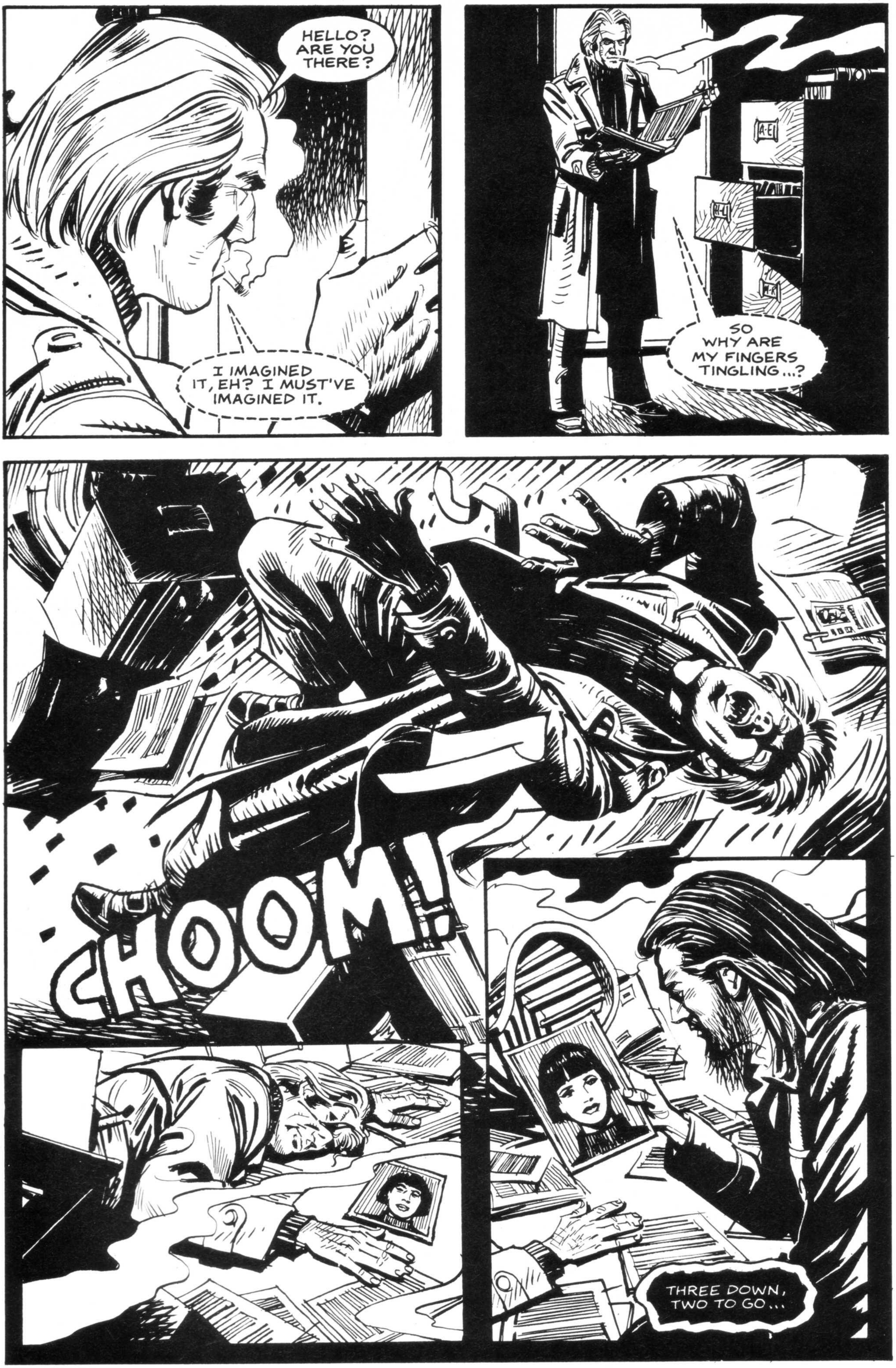


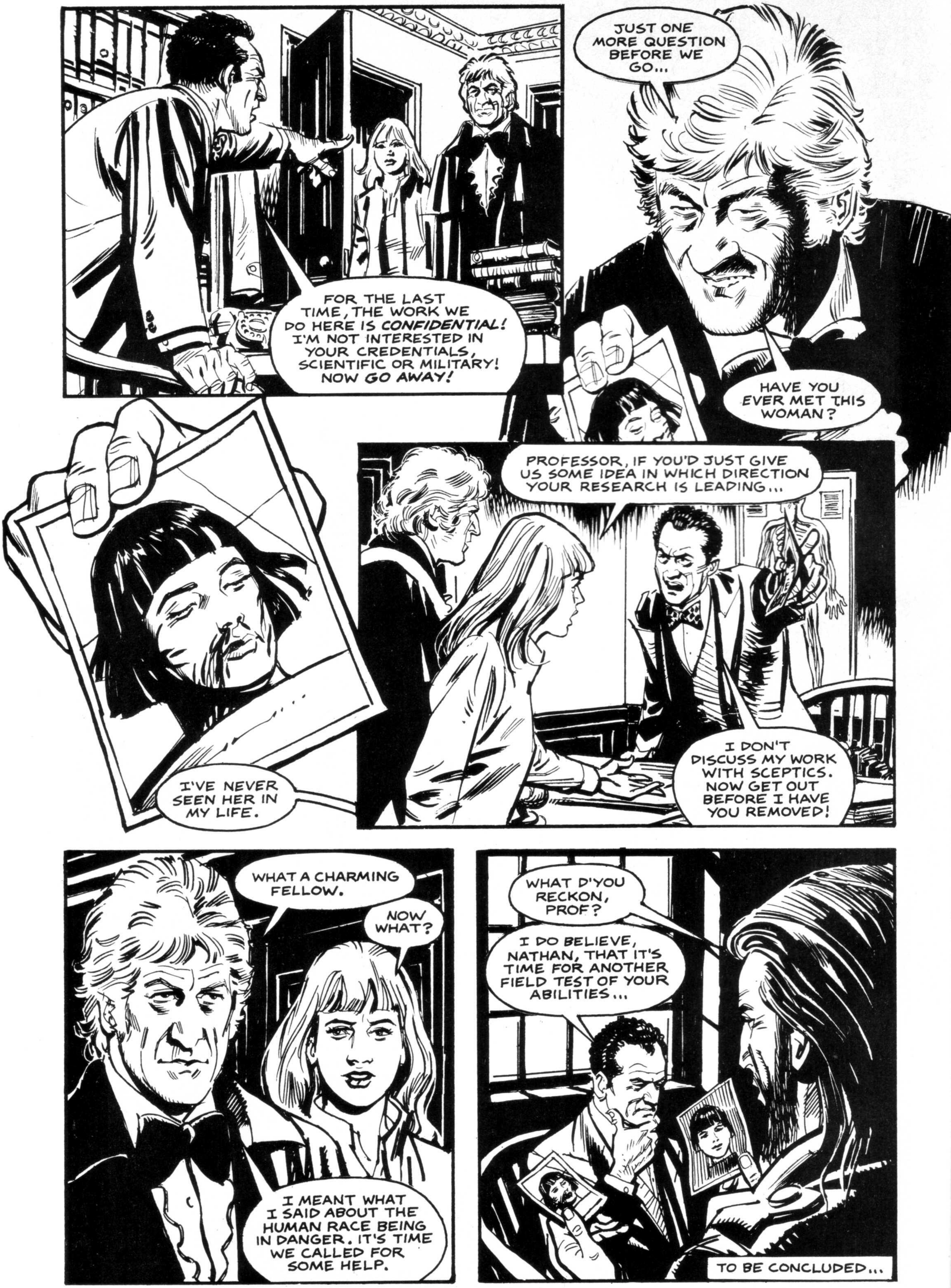

D'YOU BELIEVE IN TELEPATHY?


"WHAT DID YOU SAY?"


I CAN'T TALK HERE. FOLLOW ME.


WHERE ARE YOU?


HELLO? ARE YOU THERE?
I IMAGINED IT, EH? I MUST'VE IMAGINED IT.
A-E
H-L
M-R
SO WHY ARE MY FINGERS TINGLING...?
CHOOM!
THREE DOWN, TWO TO GO...


FOR THE LAST TIME, THE WORK WE DO HERE IS *CONFIDENTIAL!* I'M NOT INTERESTED IN YOUR CREDENTIALS, SCIENTIFIC OR MILITARY! NOW *GO AWAY!*
JUST ONE MORE QUESTION BEFORE WE GO...
HAVE YOU EVER MET THIS WOMAN?
I'VE NEVER SEEN HER IN MY LIFE.
PROFESSOR, IF YOU'D JUST GIVE US SOME IDEA IN WHICH DIRECTION YOUR RESEARCH IS LEADING...
I DON'T DISCUSS MY WORK WITH SCEPTICS. NOW GET OUT BEFORE I HAVE YOU REMOVED!
WHAT A CHARMING FELLOW.
NOW WHAT?
I MEANT WHAT I SAID ABOUT THE HUMAN RACE BEING IN DANGER. IT'S TIME WE CALLED FOR SOME HELP.
WHAT D'YOU RECKON, PROF?
I DO BELIEVE, NATHAN, THAT IT'S TIME FOR ANOTHER FIELD TEST OF YOUR ABILITIES...
TO BE CONCLUDED...

THE UNDERWATER MENACE

Episode 3

by Geoffrey Orme

directed by
Julia Smith

transmitted
28th January 1967

THE UNDERWATER MENACE

The doors to the council chamber open and Zaroff, flanked by three guards, strides into the room.

"There is your answer," Thous proclaims. "Do with them what you will,"
"So you are just a little man after all, Doctor," sneers the Professor. "You disappoint me."

"I didn't think a man of science needed the backing of thugs!" the Doctor angrily replies. Zaroff decides to take the Doctor and Ramo to Lolem, the high priest.

"You've no quarrel with Ramo," the Doctor protests. "I persuaded him to help me."

"That is not true," Ramo says to Zaroff. "I have always distrusted you." Zaroff orders his guards to take the two men away. "The curse of Amdo be on you," Ramo spits.

"Goodbye, Doctor, have a pleasant journey," Zaroff gloats. "Let's not say goodbye," the Doctor confidently states. "We'll be seeing each other again."

"Not in this world," Zaroff laughs as his guards lead the two men out of the chamber.

"As always, there is nothing to worry about," Zaroff says to Thous. "And there is no truth in this man's arguments?" the elderly ruler asks. "Have I not sworn to you that Atlantis shall rise again from the sea?" Zaroff replies maniacally. "Haven't I? Haven't I?"

Thous suddenly notices the Professor's eyes. "What are you staring at?" Zaroff asks defensively. "Nothing, nothing at all," Thous says cautiously.

The acolytes file into the temple, closely followed by Lolem and his two prisoners.

The fat priest bows in prayer to his god as the Doctor and Ramo are positioned behind two wooden blocks.

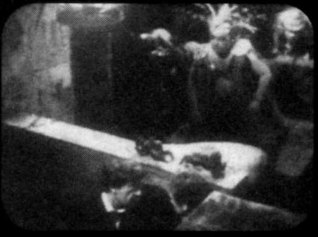
"What happens now?" asks the Doctor. "First the supplication, and then . . ." Ramo nods towards a masked man bearing a large sword.

"Accept, oh powerful and mighty Amdo, these your sacrifices," says Lolem, as the temple guards force the prisoners' heads onto the execution blocks. "I'm sorry I got you into this," the Doctor says. "We all have to die some time," Ramo replies.

As the executioner raises his sword, a terrible scream echoes around the temple. Lolem and the acolytes turn to the idol. "This is the voice of Amdo," booms a voice from the idol.

"Bow down your heads that Amdo may accept your sacrifice," it continues, "Let no human eye witness this awful moment." As the Atlantians hurriedly comply, the Doctor raises his head. "I know that voice," he says, and spots Ben beside the idol.

The Doctor grabs Ramo and makes for the idol. The voice screams again, and Lolem rises to find the Doctor and Ramo gone. "A miracle," he says. "Amdo has eaten up her victims!" Behind the idol, the Doctor rejoins his companions and meets Sean and Jacko.



Zaroff informs Thous that the project will be completed in two day's time. "To think after so long the great day is at hand," Thous states. "We shall surprise the whole of mankind." Zaroff replies, "Yes, a very great surprise, perhaps the greatest ever!"

Lolem enters the chamber to tell them of the 'miracle' he witnessed. This enrages Zaroff who accuses the priest of allowing the Doctor to escape. "The voice of Amdo spoke to us," Lolem states. "The little Doctor no longer lives."

Zaroff explains to Thous why he is so sceptical about Lolem's claims. "If the Doctor is at large, he can be an even bigger danger. We must search the whole of Atlantis for him."

Thous reluctantly agrees. "Give your orders," he says. "It shall be as you wish."

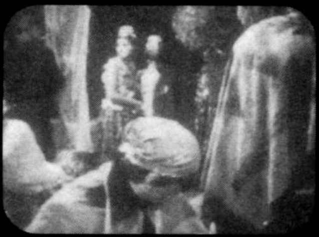
"We must attack Zaroff," The Doctor insists. "He has gone mad and is bent on destroying the whole world. And we've only a short while in which to stop him."
"Well, just tell us what to do", says Sean. "Food," the Doctor replies.

He points out that the fish people only supply the Atlantians with food because they are slaves. "But slaves, like worms, can be made to turn," he observes. "I get it," says Ben, "We get the fish people to go on strike!"

"Can you do it?" the Doctor asks Sean. The Irishman agrees to try, and leaves with Jacko. "What are we gonna do?" Ben asks. "Kidnap Professor Zaroff !" exclaims the Doctor.

Sometime later, Polly and Ara enter the busy market place, looking for the Doctor.

Sitting beside the fountain, the Doctor attracts their attention by shaking a small tambourine above his head.



As the girls approach, he picks up his recorder and plays a few notes. "Everything all right?" he whispers. "Yes," Polly replies, and jokingly asks, "Couldn't you find a better disguise than that?"
"What's wrong with it?" He retorts.

"You look like a sailor," says Ara. "I'm supposed to be!" he stresses. To get closer to the Doctor, Polly cups her hand and drinks from the fountain. She quickly spits the liquid out. "Salt water," she moans.

"Wait a minute," the Doctor says urgently, "Something's gone wrong." Two of Zaroff's guards enter the market place and begin searching the stalls.

A friendly carpet seller, Nola, helps to conceal Polly beneath her wares as the men search for the strangers.

The Doctor continues to wander the market until Ben and Jamie arrive. Both of them are now dressed in the uniform of Zaroff's personal guards. "Zaroff's on his way," Jamie reports, and they quickly take up their positions.

ARCHIVE FEATURE

SERIAL BBB

DOCTOR WHO AND THE SILURIANS

EPISODE 1 (drn: 24'15")

Spencer and Davis, two pot-holers exploring some caves, are attacked by a huge creature, and one of them is killed. Some time later, the Doctor and Liz Shaw are summoned by Brigadier Lethbridge-Stewart to a nuclear research centre at Wenley Moor. Arriving in Bessie, the Doctor's new car, the pair find that the centre is built into the subterranean caves. The director, Dr Charles Lawrence, is reluctant to co-operate with UNIT's investigation into strange power losses and also a high level of nervous breakdowns. Lawrence's assistant, Dr John Quinn, mentions the pot-holing accident, and the Doctor finds that pages have been torn out of the log book when the Cyclotron proton accelerator lost power.

The Doctor and Liz visit Spencer and find him drawing caveman-like sketches on the wall. Quinn is clearly involved with the power losses as his aide, Miss Dawson, warns him about UNIT. The security officer, Major Baker, is convinced that spies are at work. Another power loss sends the Cyclotron wild and the attempts of Quinn's team to shut down the accelerator are thwarted when a technician called Roberts goes berserk. It is only the Doctor's action that prevents a disaster.

Liz notices that the personnel suffering breakdowns all worked in the Cyclotron room, and the Doctor visits the caves where he encounters a Tyrannosaurus Rex . . .

EPISODE 2 (drn: 23'08")

A tonal signal calls the dinosaur away. The Doctor returns to the centre and the Brigadier decides to investigate the caves for hard evidence. In the caverns, Baker shoots at a man-like shadow before a dinosaur attacks him. The UNIT team find Baker concussed, and some bloodstains from whatever he shot at. As a wounded figure struggles out onto the moors, Liz analyses the blood and discovers it is reptillian. The Doctor tells the Brigadier that there are two types of creature in the caves.

That night Quinn goes down into the caves. Entering a secret base, a voice tells him to locate one of its own wounded people. The scientist is given a calling device.

Next morning, Squire, a local farmer, finds a 'freak' in his barn, and is attacked – collapsing in terror. His wife also faints. Hearing of the incident at the farm, UNIT investigate and Liz is left examining scratch-marks in the barn while the others question Mrs Squire. The creature rises from the hay and attacks Liz . . .

EPISODE 3 (drn: 23'16")

Miss Dawson visits Quinn at his cottage and tells him of events at Squire's farm. Quinn sets off to find the creature, encountering the UNIT team who have arrived to find Liz unharmed and talking of a man-like reptile. A search of the moorland is mounted, but Quinn, using the device, finds the creature first and drives off with it in his car.

Suspicious of Quinn, the Doctor visits his cottage but fails to convince the scientist to let him help. Back at Wenley Moor, the Doctor breaks into Quinn's office and discovers information on how Earth looked two hundred million years ago, with reference to the Silurian era. Miss Dawson visits Quinn who says he is keeping the creature captive until it shares its information. Meanwhile, Lawrence, displeased with UNIT, has called in Edward Masters, the Permanent Under Secretary.

The Doctor returns to Quinn's cottage, and finds him dead. A man-like reptile enters the room and confronts him . . .

EPISODE 4 (drn: 25'00")

The Doctor attempts to communicate

with the creature which he calls a Silurian, but it is frightened by a passing car and flees. Baker, obsessed with finding the 'saboteurs' in the caves, escapes from the centre's sick-bay and returns to the caverns where he is captured by the Silurians, who use a third eye in their forehead to inflict pain, stun or kill.

The Doctor and Liz venture down into the caves to investigate before the Brigadier can move in. Using Quinn's device and a map of the caves, they find the Silurian base where Baker is held in a cage. The power losses are caused by the reptiles trying to revive others of their kind from hibernation.

The Doctor and Liz return to the centre where Miss Dawson announces that the Silurians have killed Quinn. The Brigadier decides to search the caves with troops. Wanting to avoid bloodshed, the Doctor returns to talk to the Silurians. While the older Silurian heeds his warnings, the ruthless younger Silurian says that Earth is theirs. He has the Doctor imprisoned with Baker. The Silurians trap the UNIT soldiers in the caves by sealing a rock face. The Young Silurian turns his third eye on the Doctor . . .

EPISODE 5 (drn: 23'58")

The Old Silurian saves the Doctor. He explains that the Silurians ruled Earth millions of years ago, but went into hibernation as the moon passed Earth, fearing the atmosphere would be drawn away. Since the moon entered Earth's orbit and the atmosphere never vanished, they were not revived until emissions from the centre triggered the hibernation mechanism. The Doctor persuades the Old Silurian that his people can live in peace with humanity, and as a gesture of goodwill, the old reptile releases the UNIT soldiers.

The Young Silurian is furious, insisting they should take control of their planet again. He has the Silurian Scientist infect Baker with a disease that kills "apes" and releases him into the caves. The Old Silurian learns of the plan and warns the Doctor, releasing him to try to find an antidote. The Young Silurian kills the Old Silurian and becomes the new leader.

Baker arrives at the centre and meets Lawrence, Masters and the Brigadier, but collapses shortly after the Doctor arrives. The Doctor is appalled to hear that Baker has been taken to Wenley Hospital, and as he and the Brigadier arrive there, Baker dies from the plague . . .

EPISODE 6 (drn: 24'15")

The Brigadier has the centre and hospital quarantined while the Doctor and Liz work at the centre to find an antidote. They learn that Masters has left for London by train. The police fail to stop him at the station. Masters collapses and dies, and soon other commuters in the station are also falling victim to the disease. At the centre, Lawrence also dies.

The Silurians attack the UNIT soldiers in the caverns. The Young Silurian monitors the Doctor's work at the centre and decides he must be stopped. The Doctor finds an effective antidote formula and returns to his laboratory to transcribe it for mass production. The Silurians melt their way through to the centre and capture the Doctor . . .

EPISODE 7 (drn: 22'55")

Discovering that the Doctor has been kidnapped, Liz manages to find the correct formula and gets the antidote to Dr Crawford. In the caves, the Young Silurian tells the Doctor that they have decided to make Earth uninhabitable for humans. To this end they will need to take over the centre and use the Cyclotron. The Silurians invade the research base, forcing the Doctor to co-operate and direct the technicians for them.

The Silurian Scientist connects up a disperser which will generate microwaves and destroy the Van Allen belt. Earth will become hotter, destroying humanity but making it ideal for reptiles. The Doctor forces the reactor beyond the safety point and tricks the Silurians into retreating. The Young Silurian places his people back in suspended animation in the caves, but the Doctor manages to shut down the reactor.

The Doctor plans to revive the Silurians and strive for peace. In their base he is attacked by the Young Silurian but saved when the Brigadier shoots the reptile. Leaving Wenley Moor in Bessie, the Doctor and Liz are disgusted to see explosions across the moorland as the Brigadier triggers explosives in the caves, sealing the base and wiping out the Silurians . . .

Malcolm Hulke's *Doctor Who and the Silurians* arose during Summer 1969 as *Doctor Who*'s format was redefined. Producers Peter Bryant and Derrick Sherwin with script editor Terrance Dicks decided to exile the Doctor on Earth to keep production costs down and capitalise on the success of *The Invasion* (a test story for UNIT). Hulke was dubious about this, believing it would allow only two types of serial: alien invasion or mad scientists. He was keen to avoid both when Dicks asked him for a six-part storyline with a cave setting. The result was a story proposal entitled *Doctor Who and the Monsters* dated Monday 18th August 1969.

The storyline was rapidly expanded to a seven-part serial entitled *Doctor Who and the Silurians*, or just *The Silurians* – the intended transmission title.

BBC staff director Timothy Combe was assigned to the serial. Starting as an assistant floor manager on *The Keys of Marinus*, Combe had been the production assistant on *The Reign of Terror* and *The Evil of the Daleks*. Completing the BBC director's course in 1969, he had worked on *The Newcomers* and *Z Cars*.

Rehearsal scripts in the early Autumn show that the producer of the serial was to be Bryant, and it seems that the planned recordings were delayed a week (Episode 3's script – entitled *The Silurians* on its inner pages – was to be rehearsed from Tuesday 9th December, with recording the following Monday). Neither Bryant nor Sherwin produced *Doctor Who and the Silurians*. The two men were keen to pursue a thriller series about the RAF police called *Special Project Air* of which only two episodes were made. They were then moved over to helm the second season of *Paul Temple*, taking with them *Doctor Who*'s assistant script editor Trevor Ray. Robin Squire replaced Ray as Dicks' assistant.

BBC Head of Drama Shaun Sutton's first choice for producer was regular director Douglas Camfield who turned the offer down. His second choice was Barry Letts, another former director (on *The Enemy of the World*) who joined on Monday 20th October 1969 while the Jon Pertwee debut serial *Facsimile* (later retitled *Spearhead from Space*) was being filmed. Bryant and Sherwin handed over to Letts at the first production meeting on *The Silurians*, giving him no opportunity to trail them. Aware of past problems, Letts was keen to find a better schedule to record the programme and lift the burden on the directors. *Doctor Who* was generally made on a weekly basis, although since September 1968 an extra week for filming on each serial had been introduced. Advances in videotape editing now allowed episodes to be recorded out of sequence to ease the movement of the cast and allow certain special effects.

Various rewrites were conducted on Hulke's scripts, notably to Episode 3. Originally, the Silurian hides under a trapdoor in the barn, and the nervous soldiers fire at something as they search – revealed to be some chickens. There is no dialogue between Sergeant Hawkins (later promoted to Captain) and the helicopter, and it is the Brigadier, not the Doctor, who spots Quinn's car tracks. While visiting Quinn at his cottage, the Doctor learns that Quinn's father was Sir Charles Quinn, the pioneer of the atom-smashing experiments, and discovers it was he who forced his son into physics instead of geology. Hulke had also used the name 'Doctor Who', with one of the Brigadier's lines being, "I'm sorry, Doctor Who. My mind is made up."

It was apparently Dicks who added the Brigadier's destruction of the caves at the end of the serial. Dicks and Combe also expanded the use of the helicopter in Episode 3. Discovering from audience research that fifty-eight percent of his viewers were adults, Letts aimed the series in a more mature direction, changing the end of Hulke's scripts to emphasise the Doctor's anger and regret at the Silurians' demise.

THE BIRTH OF BESSIE

A late addition to the serial was Bessie, the Doctor's new car. Constructed by Glentura Plastics, the roadster was in fact built on a Ford Popular Chasis and designed by Siva/Neville Tickett (Design) Ltd. The idea of Bessie came partly from Bryant and Ray, who wanted to see the Doctor contrasting with UNIT. Letts picked up on Episode 2 of *Spearhead from Space* in which the Doctor 'borrowed' a similar vehicle (dialogue of the Doctor asking the Brigadier for a similar car was written into the script for the serial). After Pertwee himself had collected Bessie, special effects added various extras to it. The number plate WHO 1 was not legally available (having been registered elsewhere) and so fake plates were used for shooting on private land (its actual number was MTR5). Specialist vehicles on the serial came from Farmcraft, a New Malden firm which Combe had used on *Z Cars*. Farmcraft provided the police Jaguars, UNIT Land Rover, ambulance and taxi cab seen in the serial.

Designer Barry Newbery had worked on the series since the remount of its first episode. James Ward became visual effects designer on the series for the first time, newcomer Marion Richards supervised make-up and costume designer Christine Rawlins had previously handled

Spearhead from Space.

The regular cast of Pertwee, Caroline John and Nicholas Courtney were required for location filming along with Gordon Richardson, Nancie Jackson, Fulton Mackay, Paul Darrow, Norman Jones, Geoffrey Palmer and Brendan Barry. Jones had appeared as Khrisong in *The Abominable Snowmen*. The late Scots actor Fulton Mackay was Dr Quinn, and was later best known for his regular appearances in *Porridge* (and would eventually be among those considered by Letts as a successor to Jon Pertwee as the Fourth Doctor). Combe cast an old friend of his, Paul Darrow, in the role of Hawkins.

Rehearsals for filming began on Monday 10th November. Shooting on the serial using 16mm colour film started on Wednesday 12th November with some of the scenes of Masters collapsing in London during Episode 6. Unable to film around Whitehall, Palmer was instead seen collapsing on walkways around the area of the BBC Television Centre at Shepherd's Bush.

Six Silurian costumes were made by Ward, working in association with Rawlins from sketches by Combe. The bodysuits were a thin PVC material devised by Rawlins, but were very hot to wear. Ward added the hands, feet and head which were cast in latex. Some of the masks had small red lights fitted into the third eye which could be connected to a power supply and made to flash on and off. A peg was fitted inside the mouths of four of the heads (the Old Silurian, the Young Silurian, the Scientist and the Technician) so that the actors could move the mouth-pieces with their tongues as their character spoke – the voices being provided by a separate actor. Only one Silurian was required on location, played by Pat Gorman.

Shooting continued on Thursday 13th with the BBC crew spending two days at the farmhouse which would appear as Squire's farm in Episodes 2 and 3. Filming on the first day included the early scenes where the Silurian entered the farmyard and hid, followed by the attack on Squire in Episode 2. The second day was spent on scenes with UNIT at the farm, including the attack on Liz. For shots from the Silurian's point-of-view, a special circular lens was fitted to a hand-held camera. This was divided into three sections to represent the Silurian's three eyes – the upper section tinted red. Most shots used oblique angles of the Silurian so as not to show the whole creature. All of Gordon Richardson's material as Squire was filmed on the first day, and publicity shots of Bessie in the farmyard were also taken to publicise the car's debut in the series.

Filming on Monday 17th and Tuesday 18th November took place at Hankley Common, an area of land owned by the Ministry of Defence. The first day there included scenes with the Silurian crossing the moorlands in Episode 2 in silhouette, and continued with the manhunt spread over both days with three Alsatians hired as tracker dogs from the company Animal Kingdom. Flares were used for the search in Episode 3, along with the helicopter hired from Heliunion. The helicopter was given UNIT decals to appear as Windmill 123 and also had a camera mounted on it to give aerial shots of the hunt and of Quinn locating the Silurian (using a calling device prop which illuminated when operated). One piece of film was shot through a binocular mask to show Hawkins' point of view in Episode 3. Bessie replaced what had been a UNIT jeep in Hulke's script. The Brigadier used a silver TM45 radio designed for *The Invasion* during this serial, with his callsign being UNIT leader.

On Wednesday 19th the crew filmed Baker's death at Milford Chest Hospital near Godalming. A prop sign reading "Wenley Hospital" was erected at the entrance. This was the only appearance of Brendan Barry as the doctor, referred to in the script as Dr Green. One nurse extra was Bella Emberg, who would later find fame in comedy as one of Russ Abbott's team.

The final day of filming at Hankley Common was Thursday 20th and included the main film sequence for Episode 1, which was shortened in editing. After driving Bessie through the town high street and up the country lane, the Doctor and Liz arrive at the entrance to Wenley Moor (located at the Hog's Back transmitter station). In the deleted material, Liz hands over their UNIT identity passes to a security guard (played by Brian John) and gives the codeword: 'Cloudburst'. The climax of Episode 7 with the Doctor and Liz seeing the caves explode was also filmed at this time.

RETURN TO *SPEARHEAD*

Before filming on *Doctor Who and the Silurians* could be completed, Saturday 22nd November saw a remount for shooting the final episode of *Facsimile*, which had been plagued with problems. Although the location filming had been completed as planned from Saturday 13th to Friday 19th September, the studio days had been lost. The interior scenes had been rescheduled for film and were made from Wednesday 8th to Thursday 23rd October and from Wednesday 29th October to Friday 7th November. However, the climax of the episode had not turned out as planned, requiring a reshoot with Pertwee and John.

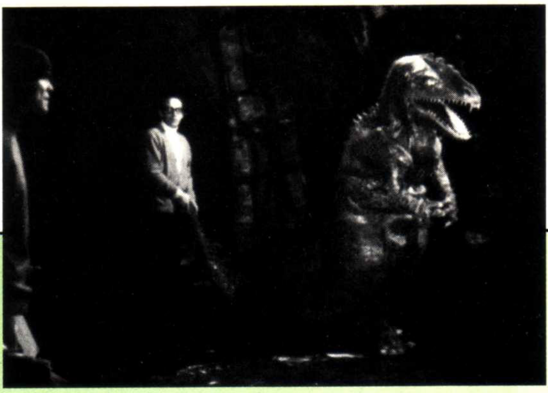
Filming on *Doctor Who and the Silurians* concluded on the morning of Monday 24th with the Episode 6 sequences set in London, concentrating on work around Marylebone Station with co-operation from the police and British Rail. During these scenes, the production team appeared as victims of the plague, with Dicks and Letts as passengers and Ray appearing as the ticket collector. Letts was apparently unhappy with such cameos as it deprived genuine actors of work and did not encourage it again. Combe found that he had problems with some of the extras refusing to collapse in their own clothes until they were assured of dry-cleaning expenses.

Some experimental voice modulation work for the serial was provided by voice artist Sheila Grant who had provided the voices for the Quarks in *The Dominators*. Actor Bernard Finch was also contracted to appear in an unknown role but was not used.

Incidental music was recorded in two sessions, composed by series newcomer Carey Blyton. Almost twenty minutes of music was pre-recorded with Blyton conducting Paul Harvey on clarinet, bass clarinet and contra-bass clarinet, Michael Oxenham on clarinets, soprano and descant recorders, Neill Sanders on horn, Vivian Joseph on cello, Gordon Kember on piano and Stephen Whittaker on percussion.

Finding that the BBC did not have the fibreglass equipment needed to spray the blockboard and chicken wire cave set elements, Newbery went to a firm at Wembley. A few weeks later he was horrified to learn that the firm had not built a framework at all, but sprayed fibreglass onto some sacking. This was extremely flexible, and although the firm assured him that it would stand up, Newbery warned BBC scenic services and Letts that there were problems with the caves. The decision was taken to omit all the cave scenes from the first studio and record all such material at a later date. As expected, the cave walls could not be made to stand up in studio and Newbery had to augment his sets with newly-made stalagmites and stalactites, gauzes painted with rocks and some PVC rockwall elements.

Rehearsals at St. Helens' Church Hall began in early December. The cast were joined by Peter Miles, playing Dr Lawrence. Taping started in Studio TC3 from 8.30pm to 10pm on Monday 8th December and was in sequence for all of Episode 1 apart from the cave scenes. Bill



Matthews, who played Davis, was not required (his only scene being in the caves the next week). Four recording breaks were scheduled: the first after Liz and the Doctor arrive in the station, the next after the subsequent conference scene, the third after the first scene in the medical office (to allow Pertwee, John and Ian Cunningham time to move to the sick bay set) and the last after the near disaster with the Cyclotron (to let Pertwee move to the lift area).

As the Doctor worked on Bessie in the garage, Pertwee ad-libbed a song based on Lewis Carroll's poem *Jabberwocky*, and a camera with a low snipe periscope lens was used for shots of the Doctor at work under the car. This was one of the few occasions that Bessie would appear in studio.

The main set for the serial was the Cyclotron control room (described in the script as an octagonal room with a glass tube on one wall) which had an observation cabin to one side of it. A loudspeaker system enabled the scientists to communicate with the control area. The Cyclotron itself was an indented cylinder against one wall (referred to as the 'kaleidoscope' by Quinn in the script for Episode 2), inside which a series of light patterns were projected – becoming irregular as the machine ran wild.

Two short sequences towards the end of the episode were recorded but not used. The first of these has the Doctor boasting to Liz about how he stabilised the Cyclotron as the pair walk through the lift area to the office of Dr Meredith (referred to in the scripts as Dr James Meredith). The final scene of the evening in the medical office was also cut. Set at night, this would have fitted in mid-way through the final cave sequence of the Doctor encountering the dinosaur. The missing material has Liz idly doodling on a pad (including a picture of a Silurian) when Major Baker enters. Baker starts to question Liz about the Doctor, and explains that his mistrust is caused by the memory of a trusted friend who had turned out to be a double agent. When Liz says that the Doctor has gone to the caves, Baker decides to tell the Brigadier – certain the Doctor is a spy. Dicks suggested removing this as the double agent story was not pursued in later episodes.

The first set of cave inserts were recorded in Studio TC1 on Monday 15th December, starting with the opening credits for Episode 1. In the original script, the teaser scene with Spencer and Davis was far shorter and featured no dialogue. Also recorded was the Doctor encountering the tyrannosaur from the Episode 1 cliffhanger, the closing credits of Episode 1, the opening credits of Episode 2 and some of the scenes for Episode 2 in which the UNIT team explore the same cave area.

MISTITLES

There was a major error regarding the credit sequence at this point. It was wrongly assumed that the on-screen title would be *Doctor Who and the Silurians* (as on the scripts) as opposed to *The Silurians*. Also omitted from the closing credits were captions to credit the posts of visual effects and script editor. As a result, Serial BBB was transmitted as *Doctor Who and the Silurians* (after this, scripts were not generally titled *Doctor Who and . . .* to prevent this reoccurring). For the closing credits, the opening theme music was still being used in its full form, fading out at the end. This was the first time that closing caption slides had been superimposed over a background film sequence in colour (*Spearhead from Space*'s credits were made on film).

The cave scenes saw the first use of the tyrannosaur costume made by Anna Braybrooke, a visual effects design assistant. Combe realised this had been a mistake. The dinosaur was made as a full rubber costume for an actor, and enlarged in later episodes by use of CSO. A small puppet monster could have been built far more cheaply instead. The costume incorporated working eye and jaw mechanisms and was very heavy – a wire was used to suspend its head from the gantries. The unsuccessful dinosaur was used as little as possible, and in the script's cast lists was nicknamed 'Bertram, the Friendly Monster'. A giant claw was created for close-up shots with Pertwee and Norman Jones. Pat Gorman played the Silurian seen indistinctly at the end of a tunnel.

Also recorded were the scenes featuring the UNIT troops trapped in the caves over Episodes 4 and 5, plus a scene set at the cave mouth during Episode 6 as Hawkins' party hears Wright's radio message. Joining the cast now was Richard Steele who had appeared a few months earlier as Commandant Gorton in *The War Games* Episode Two.

The next studio session was to be expanded to two days, the first attempt by Letts to break away from the weekly recording pattern. A key reason for this was to reduce the number of times sets were taken in and out of storage, and hence reduce damage and save time by leaving them erected overnight. Letts arranged with Harry Coterell of Studio Management to have a two-day studio once a fortnight to record two episodes, a practice fully adopted with *Inferno* a few months later.

Further cave scenes were taped in TC1 on Sunday 21st December with a photocall that evening for the Silurians. Sequences recorded for Episode 4 included the Doctor and Liz entering the base via the same tunnels and the Doctor making a return journey alone (deleted from the episode when it overran). This recording required the Silurian voices, pre-recorded by Peter Halliday and modulated at the Radiophonic Workshop by Brian Hodgson. Halliday had worked on *The Invasion* playing Packer and providing the Cybermen voices.

ENTER CSO

Inserts for Episodes 4 and 5 showed Baker being captured by the Young Silurian and then released by the Silurian Scientist. These scenes and the one with the Doctor and Liz required a small bubbling pool which formed a boobytrap. It was at the rear of this set that CSO was used for the first time ever in *Doctor Who* in scenes for Episode 2. CSO – standing for Colour Separation Overlay – was a more complex version of the inlay effect. A specific colour seen by one camera could be eliminated from shot and replaced with material from another camera, videotape or film sequence. The far wall of the cave was a yellow flat, and a caption slide of a cave wall was placed into this space. Letts saw the possibilities in CSO to save money and achieve new effects, and he encouraged a reluctant Combe to experiment with this.

The battle scenes in the caves in Episode 6 were also recorded on this evening, during which the character of Private Wright was erroneously given a lance-corporal's uniform. A scene towards the end of Episode 6 in which Corporal Nutting's group is menaced by the tyrannosaur was deleted from the finished programme. Joining the cast for this recording were Dave Carter, Simon Cain and Derek Pollitt. Pollitt had appeared as Driver Evans in *The Web of Fear* Episodes 2 to 6, while Cain had been Curly in Episode 1 of *The Enemy of the World*. Carter had been a frequent extra on the series back to 1966.

Recording for Episodes 2 and 3 plus the start of Episode 4 took place on the evening of Monday 22nd December in an extended session from 8pm to 11pm in TC1. It was possible to fit in more than two episodes as Episode 2 had many cave scenes and Episode 3 used a great deal of film footage (inserted onto the videotape during taping). The first two scenes were taped with Pertwee in his pot-holing outfit. During a recording break, Pertwee changed costumes and two more scenes were recorded. One of these in which Miss Dawson tells Quinn that UNIT are searching the caves was not used in the final edit. After another break, the scene with Liz and the Doctor analysing blood samples was taped. Hulke's script for this scene which used a slide caption of a blood smear specified that it should have every two-hundredth cell as a white cell (reptillian) instead of one white cell in a thousand (for mammals).

Next came a scene in which Lawrence learns that Quinn has left the centre and a further break to reposition cameras. After this was the conversation between Quinn and the voice in the Silurian control room antechamber – Mackay standing in a fibreglass prop which Newbery based on leaning boards used by Hollywood actors. The Silurian's point of view was shown through a misted lens. After another break, the remaining scenes for Episode 2 were recorded (the hospital

being the sick bay set redressed), along with the closing titles. Recording carried on with Episode 3, from the opening titles to the Doctor's visit to Quinn's cottage – a linked set of hallway and lounge, with a prop door for the Silurian to smash at the start of Episode 4.

A recording break came before the rest of Episode 3 which was taped through to the closing credits. After another break, the opening titles for Episode 4 were recorded, followed by an electronic replay of the end of Episode 3 and the meeting of the Doctor and the Silurian. The taping of this scene meant that Quinn's cottage was not needed again and Mackay did not have to be hired as a corpse in Episode 4. The final scene at the end of Episode 3 with the Doctor picking the cottage door lock was not dwelt upon, to avoid showing a children's hero housebreaking.

The remainder of Episode 4 was taped on Monday 5th January 1970 in TC1 from 8.30pm to 10pm. Recording was in order again with the exception of the cave scenes (meaning that Darrow was not required). There were recording breaks between and during some scenes so that effects could be arranged. Costume changes were required to allow Jones, Pertwee and John to put on overalls, while one break allowed Steele to move from the sick bay to the conference room. Another break was to align a CSO shot of the dinosaur between the Doctor and Liz, after which a small amount of material in which the pair find themselves at a dead end was deleted from the final edit. Other recording breaks allowed Miles and Palmer to move from the Cyclotron to the conference room, and to wire up the Young Silurian's third eye for the cliffhanger. A small amount of dialogue between Travis and the technicians in the Cyclotron was cut from the script in which Miss Dawson names the reptiles as Silurians, confirming that Quinn had also erroneously named the reptile men.

The final three episodes had a different make-up supervisor, Teresa Wright. Episode 5 was recorded in TC1 from 8.30pm to 10pm on Monday 12th January. The reprise was taken from the tape of Episode 4 and cave inserts were transferred during editing – meaning that Darrow and Harry Swift (as Robins) were not required in studio. There were a number of recording breaks allowing set elements to be moved, lining up CSO shots for Silurian screens and connecting up the Old Silurian's third eye. A small amount of the script was cut prior to recording, during which Masters says that the search party looking for the Brigadier's group have found a dead end.

CSO was again used on the episode. A small yellow CSO screen allowed the Silurian Scientist to study a photocaption of a monkey crossfading to a shot of Baker on another camera. Later in the Silurian antechamber, another CSO screen was used to fade from an image of the Silurian era globe (seen in Quinn's office during Episode 3) to a schematic image of a Silurian city. A blue CSO panel set into the Silurian corridor was used for a final appearance by the tyrannosaur as Baker tried to escape. Some of the dialogue for the Old Silurian was changed on recording and he was originally to look at the Silurian Scientist's projection of present day Earth, as sketched by the Doctor. After taping Episode 5, the closing credits for Episode 4 were recorded. The following day Pertwee, John and Courtney appeared in costume in Richmond with Bessie for a special photocall, promoting the new series.

The final music recording session with Blyton and his ensemble took place at Riverside Studio 1 on Wednesday 14th January. Monday 19th January saw the taping of Episode 6 in TC8 from 8.15pm to 10pm, this time with out of sequence recording. First came a short scene of the Silurians watching the UNIT soldiers (in a pre-recorded cave insert) on a CSO screen. The opening credits were then taped, and the rest of the evening had various recording breaks to line up CSO shots (such as the Silurians watching the Doctor at work). A series of brief scenes showing the Brigadier, Doctor and Liz hard at work was acted out with the film of Londoners collapsing superimposed over it.

Later recording breaks were scheduled to replace solid walls with flats that contained 'burnt' holes and to set off smoke cannisters, showing the Silurians melting their way into the centre. Ten feet of silent 16mm colour film showing blood slides was taken from the BBC Film Library to show the Doctor's antidotes. After the recording of Episode 6's closing credits, the closing credits of Episode 3 were re-recorded, this time inserting caption slides for James Ward and Terrance Dicks. All Palmer's scenes as Masters in Episode 6 were on film, so he was not required in studio. The same applied to Steele, Pollitt and Mason whose cave material was taped a month earlier. On this studio day, Dave Carter appeared first as the dead Old Silurian and later as the infected ambulance man.

SHORT CUTS

The final episode was recorded on Monday 26th January between 8pm and 10pm in Studio TC8. By this time recording was out of sequence and grouped by use of sets – with sixteen recording breaks scheduled. In general, the first part of the instalment was recorded in order up to the main attack of the Silurians. This was followed by a short scene cut from the final serial. Set in the lift/reception area towards the end of the serial, Nutting and two UNIT soldiers descend and announce that the Silurians have pulled back into the caves. The Doctor declares that he wants to check that the reptiles are again in hibernation. Another scene earlier in the episode had been trimmed, in which Liz takes a telephone call from Major Walton who says that his group has pulled back to Cave Mouth 3. There was also confusion over a character name – the scripts refer to a Doctor Crawford, although on recording Liz Shaw referred to him as Doctor Meredith at one point.

After recording the opening credits for Episode 7, all the remaining scenes in the Cyclotron area were recorded as the climax to the serial. To stop the radioactive explosion, the Doctor attempted to "fuse the control of the neutron flow" ("fuse the polarity . . ." in the script). Wearing a T-shirt for this scene, the actor's tattooed right arm was clearly visible. The cylinder of the Cyclotron itself was now being referred to in the scripts as "the Hoovermatic", apparently due to its resemblance to a washing machine. The piece of equipment used by the Silurians to disperse the Van Allen belt was originally referred to in the scripts as the Destructor. The prop was designed to explode when the reactor overloaded, along with several Cyclotron control panels.

Pertwee changed into overalls while the scenes of the attempt to revive a Silurian were taped, followed by the scenes of the Silurian Technician monitoring the power levels. The final two scenes to be recorded were those of the Doctor and Brigadier returning to the hibernation area, and the Young Silurian being caught in the rock fall. Simon Cain played two roles in the final recording: Private Upton (referred to in the script as Private Jones) who was killed at the start of the episode, and also a Silurian. Dave Carter played the Silurian reviving from hibernation.

Five days after recording completed, the first episode of *Doctor Who and the Silurians* was broadcast at 5.15pm on Saturday 31st January on BBC1. *Radio Times* promoted the story with a small feature by Roger Barker called *Two Edwardian Chasis* which introduced both Pertwee's Doctor and Bessie. Commenting on the serial in *The Morning Star* on Saturday 7th February, Stewart Lane said that the series was no longer aimed at children. On Saturday 28th February *The Sun* ran a piece promoting Episode 5 in which Caroline John was spotlighted, relating how her ten year-old brother, Sebastian, had visited the studio the first day that the Silurians appeared.

In the London region, *Doctor Who and the Silurians* had been transmitted opposite sitcoms such as *Doctor in the House* up to Episode 6 when this slot was filled by *The New Adventures of Hucklebery Finn*. In the other regions, a steady diet of ☞

Serial BBB • Doctor Who and the Silurians

CAST: Jon Pertwee (*Doctor Who*) with Caroline John (*Liz Shaw*) and Nicholas Courtney (*Brigadier Lethbridge-Stewart*) with John Newman (*Spencer*) [1], Bill Matthews (*Davis*) [1], Peter Miles (*Dr Lawrence*) [1-6], Norman Jones (*Major Baker*) [1-5], Thomasine Heiner (*Miss Dawson*) [1-5], Fulton Mackay (*Dr Quinn*) [1-3], Roy Branigan (*Roberts*) [1], Ian Cunningham (*Dr Meredith*) [1], Paul Darrow (*Captain Hawkins*) [2-7], Pat Gorman (*Silurian*) [2-4], Peter Halliday (*Silurian Voices*) [2,4-7], Nancie Jackson (*Doris Squire*) [2], Gordon Richardson (*Squire*) [2], Richard Steele (*Sergeant Hart*) [4,6], Dave Carter (*Old Silurian*) [4-5], Nigel Johns (*Young Silurian*) [4-7]; Paul Barton [4-5,7], Simon Cain [4-7], John Churchill [4-5,7] (*Silurians*); Ian Talbot (*Travis*) [4], Geoffrey Palmer (*Masters*) [4-6], Harry Swift (*Private Robins*) [5], Pat Gorman (*Silurian Scientist*) [5-7], Brendan Barry (*Hospital Doctor*) [6], Derek Pollitt (*Private Wright*) [6], Alan Mason (*Corporal Nutting*) [6-7], Dave Carter (*Silurian*) [7].

EXTRAS: Brian John (*Security Gateman at Wenley Moor*)†; Alex Hood, David Billa, Cy Town, Barry Kennington, Keith Ashley, Norton Clark, Keith Goodman, Michael Earl, Alan Viccars, Richard Lawrence, Michael Lomax, Ronald Gough, Margaret Pilleau, Mary Denton, Cara Stevens, Joan Harsant, Sheila Knight, Pat Matthews, Olive Macneil, Peter Holmes, Richard King, Leonard Kingston, Stewart Myers (*Technicians*); John Spradbury, Alex Donald, Brian Nolan, Mark Johnson, Brian Haughton, David Melbourne (*UNIT Soldiers at Wenley Moor*); Sheila Knight (*Receptionist*); Patrick Milner (*Security Guard*); John Doyle, Bernard Barnsley, Jim Delaney, Alan Clements, Antonio de Maggio, Will Nash, Alex Donald, David Melbourne, Pierec McEvoy, Derek Hunt, Barry Ashton, Terence Denville, Stuart Myers, Roger Minnis (*UNIT Soldiers in Caves*); Jay McGrath, Charles Finch, Reg Cranfield, Bill Leonard, Arthur McGuire, Paul Barton, Vez Delahunt, Crawford Lyle, Tony McKinnon, Lionel Sansby, Ladbrow, Lawrence Norburne, Raoul Johns, Bobby Beaumont, Charles Elkin, Gay Dean, Charles Erskine, Walter Turner, Bill Lodge, Leslie Conrad, Victor Munt, Colin Thomas, Brian Scott, Vic Taylor, Derek Shaffer, Graham Warswick, Richard Pickup, Dennis McTighe, Bruce Cox, Peter Blackburn (*Ambulance Men/Policemen/UNIT Soldiers at Farm and Hillside*); Unknown, Bella Emberg (*Nurses at Wenley Hospital*); Trevor Ray (*Ticket Collector*); Mostyn Evans (*Taxi Driver*); John Shorter, Peter Brett (*Policemen*); Elizabeth Power (*Londoner*); Lynn Turner, Josie Dent, Joyce Windsor, Winnifred Ray, Jean Shannon, Brenda Skilton, Sue Casters, Joanna Lawrence, Rosina Stewart, Harold Horsham, Richard King, Hugh Cecil, Roy Pearce, Rex Rashley, Leslie Shannon, Harold White, Roy Denton, David Parry, Peter Ray, Michael Moor, Aileen Lewis, Jean Hylton, Alison Daumler, Betty Richardson, Pat Matthews, Maureen Nelson, Iona MacRae, Constance Carling, Willy Bowman, Stenson Falcke, Jim Delaney, George Romanoff, Walter Henry, Colin Cunningham, Stewart Myers and members of production team (*Railway Passengers/Londoners/Ambulance Men/Policemen*); Ronald Gough, Keith Ashley, Terry Denville (*Laboratory Technicians*); Dave Carter (*Ambulance Man*); Gillian Toll (*Nurse in Sick-Bay*); Simon Cain (*Private Upton*).

† Not used in final edit.

CREDITS: Written by Malcolm Hulke. Title music by Ron Grainer and BBC Radiophonic Workshop. Incidental music composed and conducted by Carey Blyton. Film Cameraman: Fred Hamilton [3,7]. Film Editor: Bill Huthert [3,7]. Visual Effects by James Ward * Costumes: Christine Rawlins †. Make-up: Marion Richards [1-4], Teresa Wright † [5-7]. Studio lighting: Ralph Walton †. Sound: John Staple †. Special sounds by Brian Hodgson & BBC Radiophonic Workshop †. Videotape Editor: Sam Upton †. Script Editor: Terrance Dicks *. Designer: Barry Newbery. Producer: Barry Letts. Directed by Timothy Combe.

*Credited on Episodes 3 to 7

† Credited on Episode 7 only

UK BROADCAST DETAILS

Episode 1	31st January, 1970	5.15pm – 5.40pm
Episode 2	7th February, 1970	5.15pm – 5.40pm
Episode 3	14th February, 1970	5.15pm – 5.40pm
Episode 4	21st February, 1970	5.15pm – 5.40pm
Episode 5	28th February, 1970	5.15pm – 5.40pm
Episode 6	7th March, 1970	5.15pm – 5.40pm
Episode 7	14th March, 1970	5.15pm – 5.40pm

Viewing Figures:

Episode 1: 8.8m (41st), Episode 2: 7.3m (68th), Episode 3: 7.5m (59th), Episode 4: 8.2m (46th), Episode 5: 7.5m (52nd), Episode 6: 7.2m (63rd), Episode 7: 7.5m (54th)

Audience Appreciation:

Episode 1: 58%, Episode 2: 58%, Episode 3: 57%, Episode 4: 60%, Episode 5: 58%, Episode 6: 57%, Episode 7: 58%

colour American series was placed in the 5.15pm slot: *Voyage to the Bottom of the Sea* (ATV), *Cowboy in Africa* (Southern), *Garrison's Gorillas* (Granada) and *The Big Valley* (Yorkshire). The ratings were comparable to *Spearhead from Space*, although the Reaction Index scores were an improvement.

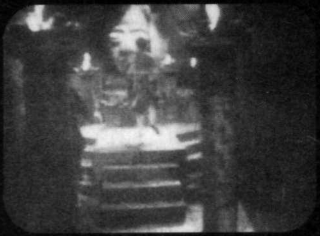
The serial was sold to Australia in March 1971 where it was passed uncut with a 'G' rating. It was also the earliest story to be sold to the United States where it formed a package of seventy-two episodes marketed by Time Life in 1972. New Zealand broadcasted the serial initially in Spring 1975, although soon after this the colour videotapes were wiped by the BBC – although BBC Enterprises retained monochrome 16mm film recordings of all seven episodes. Copies of these were then resyndicated in black-and-white to Australia and North America in the early Eighties, with the story also shown as a television movie of two hours thirty-five minutes duration in North America. It was also in this form that the story was broadcast on UK Gold in March 1993, along with an episodic screening.

Doctor Who and the Silurians became Malcolm Hulke's first Doctor Who novelisation; *Doctor Who and the Cave-Monsters*. The cover and interior illustrations were by Chris Achilleos, and Hulke took the opportunity to reinstate missing material and develop characters such as Quinn, Baker and Miss Dawson. First published in January 1974 by Target in paperback and Allan Wingate in hardback, it was reprinted in July 1979 with a green diamond logo over the Achilleos artwork and was latterly listed as Book No 9. In August 1992 Virgin reissued the book as *Doctor Who – The Silurians* with a new cover by Alister Pearson, but erroneously stating it was broadcast in 1974. The book was also published abroad in Portugal (*Doutor Who E Os Monstros Das Cavernas* from Editorial Presenca), Japan, the Netherlands (*Doctor Who en de Holenmonsters* adapted by JJ Van Der Hulst-Brander) and Turkey. In terms of other merchandise, a version of the Silurian mask was produced by Imagineering Ltd in the summer of 1987.

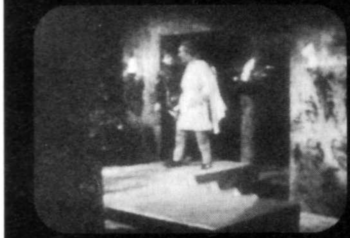
In 1993 a colour version of *Doctor Who and the Silurians* was recreated by combining the colour signal from an off-air 525 line recording made in the USA in the Seventies with the black-and-white film recordings. Part of the very start of Episode 4 was missing from the American tape – hence some material had to be coloured from scratch and two of the shots as the Doctor and Silurian meet were slowed down to fill the gap. The result was issued on a double videotape by BBC Video in July 1993, with a cover painted by Andrew Skilleter.

Andrew Pixley

The Professor arrives. The Doctor reveals himself and flees from the market, with Zaroff, Ben and Jamie chasing after him . . .
Entering the temple, the Doctor informs Ramo everything is going well. The priest takes up his position in front of the idol.



Zaroff runs into the temple and discovers Ramo. "Ah, the renegade priest!" Zaroff exclaims and orders Ben and Jamie to arrest him. Turning away, Zaroff sees his quarry.



"Ah, Doctor!" he says. "At last!" As the Professor advances, the Doctor raises a pipe to his lips and blows a fine powder into Zaroff's face, knocking him out. The incapacitated scientist is taken to the secret room behind the idol.

Sean and Jacko address the fish people as they rest on the rocks surrounding an underground lake. "Go on, tell them," Jacko says to his friend. "Tell them what?" the Irishman replies. "I'll tell them nothing!"

"They're not people like us," he taunts. "They're just a bunch of sardines!"

"Cold blooded fishes," he continues. "You haven't got a good red drop of blood in your bodies." The insults anger the burbling workers who throw things at Sean. "All right, all right," he laughs, fending off their missiles, "Calm down and listen."

"You supply all the food for Atlantis," he points out. "That's why Zaroff has you working like slaves night and day. Has it never occurred to your little fish brains to stop that supply?" Sean asks. "Feed yourselves but starve Atlantis."

The fish people burble their agreement to the Irishman's proposal. "Well, start the blockade now," he says. The workers climb back into the water.

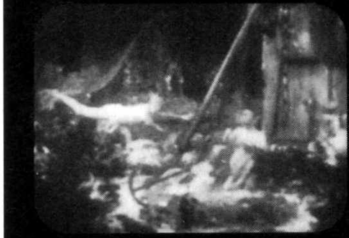
"Reckon they'll do it?" Jacko asks. "Who knows," Sean replies, "We can only hope for the best." The two men leave as the fish people start to spread the word.

Slowly they swim out to the food producing areas . . .

. . . Carrying the message to stop the supply of food to the city.

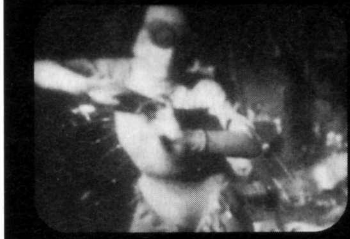
They pass the word to their fellow workers . . .

. . . Who in turn relate the information to others . . .



. . . Until every fish person has heard the news.

Presently, all work to gather food for the Atlantians . . .



. . . Ceases.

Zaroff tells the Doctor that kidnapping him will not stop his plan. "You're all too late," he says. "The process has started. My nuclear reactor is activated and when the desired figure is reached, fission will take place and none of all this will matter for any of us."

"He's only bluffing, nothing can start without him," the Doctor predicts. "Miss your big moment ? I think not!"

The indignant Professor rises to his feet, rants that they are fools for interfering and then appears to suffer some kind of attack. He clutches his chest and falls to the floor.

The Doctor, Ben and Jamie leave to make sure the project cannot go ahead, leaving Ramo and Polly to guard the Professor.
In the temple, the Doctor and his friends quickly hide behind the altar as a procession approaches.

Zaroff claims he wants to repent, and requests to be helped to his feet so that he may pray to Amdo for atonement. Ramo is suspicious, but Polly takes pity on the madman and persuades the priest to help Zaroff.

But as Ramo reaches to help Zaroff, the mad scientist launches himself at the priest.

Freeing himself from the Professor's grip, Ramo arms himself with a spear, but the weapon is soon turned against him. Zaroff throws the priest to the floor and stabs him in the back.

Disguised with the fish masks, the Doctor and his friends realise they will need Ramo to guide them. They return to the idol and find the dying priest and Polly missing. The Doctor and Ben head for the labs while Jamie goes in search of Zaroff and Polly.

Zaroff leads Polly through the tunnels, but she manages to escape and meets Jamie. The Professor sets upon the Scots lad with a sword.

Jamie easily dodges Zaroff's wild swipes. With the arrival of Sean and Jacko, the Professor makes a hasty retreat.

The friends decide they must warn the Doctor that Zaroff is still at large. They go in search of Ara as she is the only one who knows the area.

Thous and Damon discuss the striking fish people. Deciding that his people cannot starve, he orders Damon to send word that he will accept a delegation and listen to their demands.

Zaroff suddenly bursts into the room. He tells Thous his guards will restore order and shoot those who do not obey. Thous is horrified by the idea of his people dying. "Your people?" Zaroff sneers. "They are my people. I hold their whole world in my power!"

Thous orders his guards to arrest Zaroff and stop the project. The scientist laughs and, pulling out a gun, shoots Thous. He then orders his men to kill the ruler's guards. With insane relish, Zaroff cries, "Nothing in the world can stop me now!"

PRODUCER
INNES LLOYD

DIRECTED BY
JULIA SMITH
BBC tv

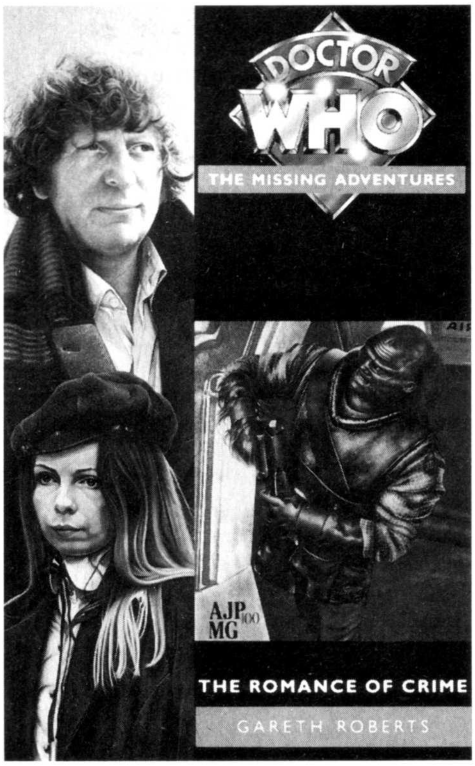
Compiled by
Matthew Pereira

Shelf Life

This month we find out exactly what the Doctor, Romana and K9 got up to after rescuing Erato; we follow Ace as she strikes a blow against vivisection; and we take a trip to the Scrampus System, where an ancient power is about to be reborn. Craig Hinton provides a commentary.

Books

THE ROMANCE OF CRIME



The Rock of Judgement is the name given to an asteroid which the inhabitants of the Uva Beta Uva system have converted into a court and prison. Presided over by the pompous and overbearing High Archon Pyerpoint, the Rock is the perfect prison. Yet some people are there by choice, including the eccentric artist, Menlove Stokes his talented student Zy, and the hardened and embittered policeman, Spiggot. Hurled by a randomised TARDIS into this bizarre social microcosm, the Doctor, Romana and K9 soon get themselves captured. The oddities of the Rock soon take a more alarming turn when Pyerpoint's assistant Margo becomes rather too attached to the metal death mask of the evil criminal Xais. Before long the Doctor and companions find themselves at the mercy of a resurrected criminal mastermind and thugs with an unhealthy mother-fixation. And then there are the Ogrons . . .

The Romance of Crime (ISBN 0 426 20435 2) is Gareth Roberts' third *Doctor Who* novel, an hysterical romp set after *The Creature from the Pit*. Following his cast of amusing characters in both *The Highest Science* and *Tragedy Day*, Gareth has surpassed himself in the latest *Missing Adventure*, providing a whole host of grotesques to entertain the reader. From the self-important Pyerpoint, who is faintly reminiscent of Gatherer Hade in *The Sunmakers*, to the chilling yet comic pyschopaths, the Nisbett Brothers (a cross between the Krays and *EastEnders'* Mitchells), Gareth rivals Robert Holmes in creating a realistic, multi-faceted 'guest cast'. The villain, Xais, drips with sexy malevolence, while my personal award goes to the Ogrons, who constantly let rip with the most hilarious one-liners.

It is impossible to write for the Fourth Doctor unless one knows when in his 'life' the story is to be set. The dark interpretation of Season Thirteen would not fit into the self-aware humour of Season Seventeen, so Gareth has written the Doctor as if he had just left Chloris, complete with witty asides, non-sequiteurs and speeches to the camera. Romana and K9 are also perfectly captured. The robot dog is given more character in *The Romance of Crime* than he ever got on screen, partnered by a noble yet childlike Time Lady who plays a full part in the proceedings. Gareth admits that he likes this TARDIS crew because their combined intelligence and sophistication makes any threat they face that much more dangerous, and this is definitely true here, with criminal geniuses, pyschos and Ogrons lurking round every corner.

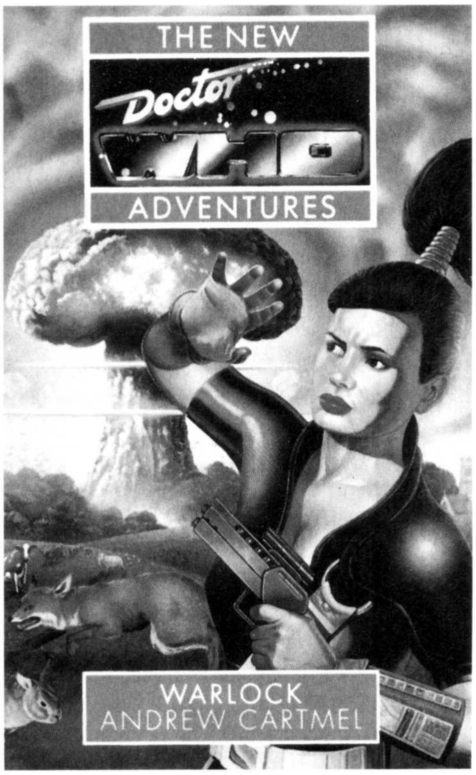
The plot is full of Gareth's now trademark twists and turns, which prevent the reader from getting bored of any one situation. This does, however, sometimes act as a handicap. The book occasionally lacks depth, as we flit from scenario to scenario. Although I realise that frequent lockings-up and corridor chases were characteristic of Season Seventeen, I did find myself wishing that the plot would get a move on in some of the more self-indulgent scenes.

The Romance of Crime is definitely the best of Gareth's books so far, with a perfect mix of humour and characterisation, only slightly hampered by occasionally lightweight scenes. I loved it to bits, and cannot wait for his forthcoming *New Adventure – Zamper*.

★★★★

WARLOCK

After the horrors endured by the Doctor, Ace and Benny inside the Artifact in *Parasite*, one might be forgiven for thinking that they are taking a well-earned break at the Doctor's house in Canterbury (last seen in *Transit*). But the Doctor's mind is on things other than a holiday. The increasing popularity of a new designer drug called warlock seems to have him worried, and soon his more manipulative side comes to the fore. While Benny is dispatched to the United States with almost indecent haste, Ace gets involved with Shell and Jack, whose shopping list of narcotics includes the mysterious warlock. When she learns about a nearby animal testing establishment with a shameful record of atrocities, she can't resist helping out. But her attempt to liberate the furry inmates soon goes horribly wrong, leading to a very spaced-out version of *Watership Down* as the more sinister side-effects of warlock make themselves known. Meanwhile, the Doctor discovers that he might have met his match with Harrigan, the unpleasant head of the International Drug Enforcement Agency, and his plan to enlist some old friends might just be the worst decision he has ever made.



Warlock (ISBN 0 426 204 239) is former script-editor Andrew Cartmel's second *Doctor Who* novel, and is thematically a sequel to his earlier *Warhead*. Set in the same near-future dystopia, and with a couple of returning characters, it shares the gritty and adult feel of its predecessor. However, before those of you who hated *Warhead* decide to opt out of reading its sequel, please be warned – I wasn't too keen on Andrew's first book, but cannot praise *Warlock* highly enough.

The plot is probably the most adult theme ever tackled in Virgin's series, with scenes of drug-taking that make Kate Orman's *The Left-Handed Hummingbird* look tame by comparison. Drugs are a way of life for most of the characters in this book – in some cases, quite literally! Andrew has certainly done his research, and readers who don't know the difference between Ecstacy and acid are able to compare warlock with other designer drugs and realise that there is something very different about this one.

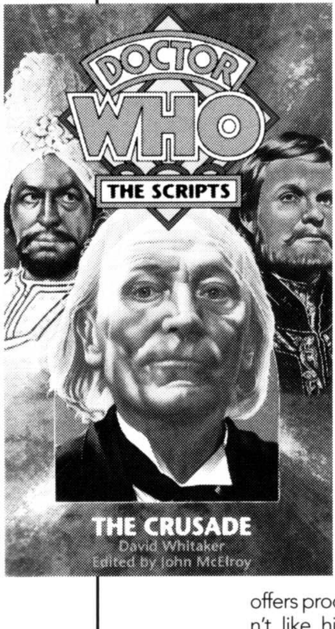
When *The New Adventures* were launched, many readers complained about the Doctor's rather overt manipulation of the characters. This idea has been absent from most of the books over the last year, but makes a striking and refreshing comeback in *Warlock*, only for the Doctor to discover that he isn't anywhere near as clever as thought he was.

If the drugs theme wasn't enough to give this book a solidly adult basis, Andrew ensures that *Warlock* sits on the top shelf, with the most disturbing scenes ever to grace a *Doctor Who* novel. From the detailed descriptions of animal experimentation to the almost nauseating moment when one of the characters is . . .well, I can't even hint at it.

Against this powerful plot, Andrew has let loose a cast of characters that demand sympathy, loathing, hatred and pity; there isn't a single emotion that he doesn't wring out of the reader during the course of the book. *Warlock* is nasty, *Warlock* is unpleasant, *Warlock* is sick. And *Warlock* is is a triumph for Andrew Cartmel.

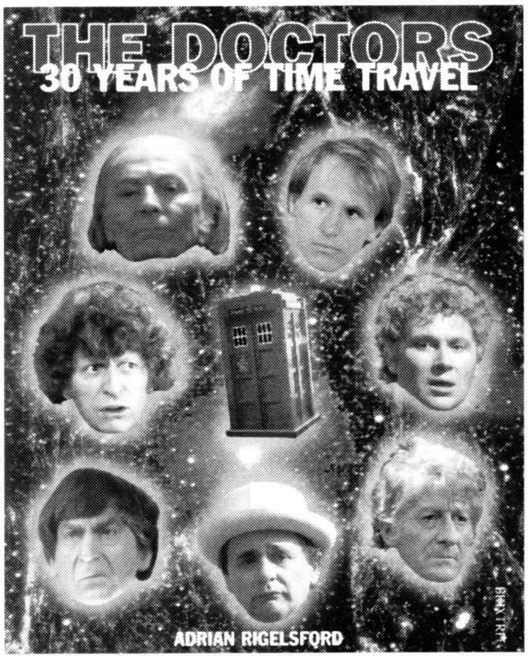
★★★★★

THE CRUSADE



Far too many years ago, I remember buying a copy of *Doctor Who and the Crusaders* from the local newsagent. Even at the tender age of nine, I was fascinated by science fiction, and found the historical theme of the story dull, to say the least. When I saw the only existing material from the story – the third episode, *The Wheel of Fortune* – a few years ago, my opinion changed. Full of rich dialogue and good characterisation, I found myself wishing that the other three episodes also existed. And then Titan Books decide that *The Crusade* is to be their latest script book . . .

I was harsh about the script book of *Galaxy 4*, and deservedly so. But my comments about that story – its diversion from the recorded evidence – cannot really be applied to *The Crusade*, because audio tapes for this story are extremely difficult to get hold of. In his introduction, John McElroy begins an interesting debate about the long-held view that the historicals were so uninspiring that they were dropped in favour of the purely science fiction stories – a theory that I have always believed. This is followed up by Stephen James Walker's precise and fascinating background notes on the story, where he offers proof that the only people that didn't like historicals were the production team themselves! Other fascinating facts are unearthed in the meantime, such as a claim that a story strand about the incestuous relationship between King Richard and his sister Joanna was spiked by William Hartnell, because he thought it inappropriate for a children's programme – even though it was probably historically correct. Having read *The First Doctor Handbook*, I've come to the conclusion that William Hartnell's attitude towards the series was retarding, to say the least, and these notes certainly support that idea.



Anyway, I digress. This book contains the script – not the televisied version, please note – of the story, and no end of background notes can supplant the real meat of this venture. So, off we go with David Whitaker's almost Shakespearean scripts. Not a single line of dialogue is wasted, and every character shines. Even if you haven't seen a single televised scene from *The Crusade*, the script is sufficient to make the story come alive in your mind. Even a third-rate amateur dramatics society would have trouble lousing this one up, so you can just imagine the fun that actors of the calibre of Julian Glover and Jean Marsh must have had.

This is probably the best script that Titan have published so far. With John McElroy and Stephen James Walker's illuminating background notes, it definitely shows that *The Crusade* was a top notch story, and I can only hope that it will someday make its way back to the archives.

★★★★★

THE DOCTORS

Typical. You wait months for a *Doctor Who* coffee table book and then two come along at once. Hot on the heels of *The Seventies* comes Boxtree's first foray into the world of *Doctor Who – The Doctors* by Adrian Rigelsford. If that name sounds familiar, its because he was one of the people behind both David Banks' incomparable *Cybermen* book, and the utterly disappointing *The Monsters* book from Virgin a couple of years ago. He was also the writer of last year's aborted anniversary special, *The Dark Dimension*, and *The Doctors* was first mooted earlier in the year as half of a two-book deal along with *The Making of the Dark Dimension*. The latter book has evaporated, but *The Doctors* has finally arrived, just in time for the thirty-first anniversary.

Running about twenty pages longer than *The Seventies* at one hundred and ninety-two pages, the book appears a lot more wordy than the Howe-Stammers-Walker tome, but is similarly illustrated with a treasure trove of photographs, a large number of them in colour. In this respect, at least, *The Doctors* is superior to *The Seventies*, with even more, even rarer, pictures, especially from the early years of the series.

The narrative is split into chronological chunks of roughly three years, beginning with the bizarrely titled *Curious Souls Astray*, a chapter which looks at the contemporary influences which shaped *Doctor Who's* origins. A lot of this information is brand new, and it is surprising that some of it – especially the very similar series, *Meet Mister Marvel* – wasn't unearthed by the intensive archaeological research carried out by Marcus Hearn and *The Frame* team. The book then proceeds like a curious cross between *The Sixties/ Seventies* and *Timeframe*, covering all twenty-six years of the programme and beyond, with mentions of the aborted Season Twenty-Seven (I'd love to learn more about that) and the Amblin deal.

Despite the sheer volume of information and the wonderful photographs, I have some niggly misgivings about *The Doctors*. The first, and most obvious, is the layout. Whereas this is one of the major selling points of *The Seventies*, I can't help feeling that, for Rigelford's book, it might very well prove to be a stumbling block. The psychedelic chapter titles – *The Vortex of Immensity*, indeed ! – are laid out in almost unreadable typefaces on top of distracting backgrounds, in stark contrast to the downright boring text pages. However, since I only managed to see the proofs, there is a chance that this has been improved for the final publication. I sincerely hope so.

The other problem lies with the accuracy of some of the facts that Adrian has discovered. All of these 'factual' Doctor Who books have to be taken at face value, because the reader has to believe that the authors know what they are talking about. With *The Doctors*, I was staggered to discover a whole clutch of factual errors within the space of a few pages. For example, Adrian claims that *The Sea Devils* was originally called *The Sea Monsters*. Well, I have seen proof that it first saw light as *The Sea Silurians*. And the ship in *Carnival of Monsters* may have been called the SS Bernice on screen, but in real life it is called the RIA Robert Dundas, not the SS Bernice.

Unless the famous Gerrard's Cross gravel pits really are the planet Telos.

Overall, however, *The Doctors* is an entertaining read, even if some of its researches are rather more shaky than they should be. Given the timing of its publication, comparisons cannot help but be drawn between it and *The Seventies*, and, if pushed, I would have to recommend the latter over the former. But it does contain a lot of information – both factual and photographic – that cannot be found elsewhere, and for that reason alone it's well worth a look.

★★★★

THE DOCTOR WHO CHRONOLOGY

Until now, the only widely available documentation of the tangled timeline of the *Doctor Who* universe has been Jean-Marc Lofficier's *The Terrestrial Index*. Although that book is an excellent starting point, Jean-Marc's own admission that it is only *his* interpretation means that the book is flawed by educated guesses and interpolations. Enter the answer to a fan's prayers – *The Doctor Who Chronology*, by the clever team behind the *Seventh Door* and *Matrix* fanzines. The primary source of all information contained within its one hundred and thirty pages is the programme itself; all other sources are explicitly credited, such as *Radio Times* or the scripts. Illustrated throughout and containing not only the history of Earth but those of the Daleks, Cybermen, Time Lords and the planet Mars, *The Doctor Who Chronology* is a fascinating, outstandingly researched book and worthy of professional publication. It definitely replaces my *Terrestrial Index*!

The *Chronology* is available from Seventh Door, 103 Canning Road, Southport, PR9 7SW.

Videos

SNAKEDANCE

Before Deva Loka, the Mara had another home – the planet Manussa, once the centre of a thriving galactic civilisation. Now the Mara is nothing more than a myth that is perpetuated by the inhabitants who regularly celebrate its banishment. But the Manussans haven't reckoned with the Mara's tenacity. Through Tegan's nightmares, it hijacks the TARDIS, bringing Tegan – and the Doctor and Nyssa of course – slap bang into the middle of the preparations for the ceremony. Although the Doctor is convinced that he has protected Tegan from her inner demons, subsequent events prove him horribly wrong. Soon the chase is on: to prevent Tegan and her converted allies from laying their hands on the one object that will turn the celebration of the Mara's exile into a bloody resurrection.

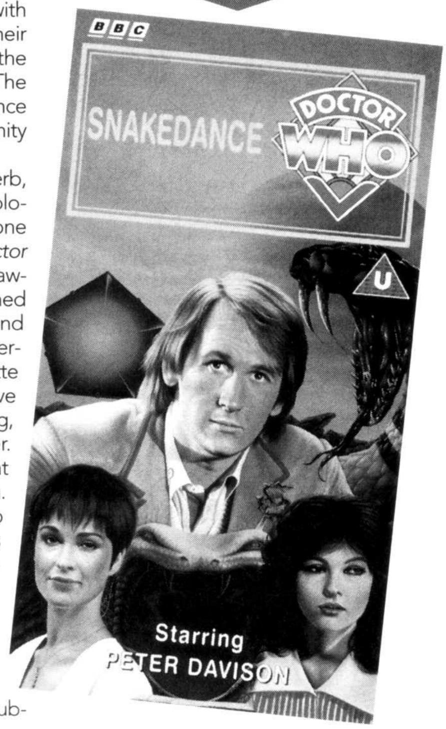
One year after *Kinda*, *Doctor Who* producer John Nathan-Turner decided that the Mara deserved another outing. Re-enter writer Christopher Bailey. The result – a striking sequel to the enigmatic story from Season Nineteen. On the face of it, *Snakedance* was a possibly a bit of a con. When Nathan-Turner announced to the press that every story in Season Twenty would contain something from the Doctor's past, few fans could have imagined that the Mara qualified. But it did . . .and I'm glad.

Whereas driving conflict in *Kinda* derived from the antagonism between the so-called civilised survey team and the innocent tribe, in *Snakedance* Bailey compares the decadent Federation with the stupidity of the Manussans; their entire economy seems based on the tourism that the Mara generates. The friction therefore comes from arrogance versus greed, with only Dojjen's serenity capable of redeeming the situation.

Fiona Cumming's direction is superb, and the end of episode one – the explosion of the crystal ball – is definitely one of the most thrilling scenes in *Doctor Who*. Cumming assembled a top drawer cast. Martin Clunes, now established as a star by *Harry Enfield's Chums* and *An Evening with Gary Linnekar*, is perfect as the spoilt aristocrat Lon. Colette O'Neil gives a controlled and sensitive performance as his outwardly strong, but essentially fragile, mother. Johnthon Morris demonstrates that there was life before *Bread* as Chela. A special commendation must also go to John Carson for his unctious Ambril and Hilary Sesta should be mentioned in dispatches as the wonderfully camp fortune teller.

I really can't find a lot wrong with *Snakedance*. The final set piece, where Bailey borrows liberally from T S Elliott, is exquisite, and even the rubber snake looks convincing now and then. Perhaps the story is a little heavy going from time to time, as the plot tends to slow to a crawl to let Bailey get his point across, but these weaknesses are drowned by the captivating visuals and quality performances.

★★★★



REMEMBRANCE 95

UNIT

March 25th/26th 1995
The Periquito Hotel, Oldham, Lancashire

Special Guests (subject to work) include:
JON PERTWEE - COLIN BAKER
ELISABETH SLADEN - CAROLINE JOHN
SOPHIE ALDRED - BARRY LETTS
TERRANCE DICKS - RICHARD FRANKLIN
NICHOLAS COURTNEY - LEE SULLIVAN
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See the Doctor's car 'BESSIE' and guest appearance by the futuristic 'WHOMOBILE'!

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Raising money for Children-In-Need, NSPCC and Cot Death Research.

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Event organised by HYDE FUNDRAISERS.

Timelines

compiled by Warwick Gray

Cosmic Relief

We should like to thank all the **DWM** readers who have contributed so generously to *Cosmic Relief*, the fund-raising fanzine created to help relieve the plight of refugees from war-torn Rwanda.

It was our tentative hope that the project might raise as much as one thousand pounds. It is a mark of the immense generosity of all those who made donations that we are able to announce that the total amount collected for Oxfam's Rwanda Emergency Appeal has far surpassed our initial hopes, standing at four thousand, two-hundred and twenty-seven pounds and thirty-three pence.

Oxfam's Campaigns Office has requested that we pass on its gratitude for what it describes as "an amazing amount". By way of translating *Doctor Who* fans' efforts from hard cash to material aid, the money raised by *Cosmic Relief* is sufficient to provide nearly half a million tablets for cholera treatment, or build shelters for around eighty-five families.

Although the *Cosmic Relief* magazine is now sold out and our appeal has effectively ended, the situation in Rwanda is of course far from over. We should like to urge your readers to continue to bear in mind the refugees' ever more desperate situation. As the new year begins, an extra fiver sent to Oxfam or one of the other recognised Rwanda charities will buy someone the most valuable Christmas present they could ever receive.

We should like to take this opportunity to thank all those who have helped give *Cosmic Relief* a platform over the past few months, in particular Gary Russell, Marcus Hearn, Andrew Beech and Gary Leigh, and anyone who has advertised the project in their fanzines, on the Internet, on UK Goldtext, or most importantly by good old-fashioned word-of-mouth.

Alec Charles and Nick Pegg,
London.

Educating *Who*

Some interesting points about the educational impact of *Doctor Who* were raised by David Bailey in his recent letter. Whilst not a teacher, I have some experience of our educational system as both a school governor and LEA member for over eight years. I can therefore readily recognise the important role played by schools in both the academic and social development of children. But we should not forget the impact of many other external influences upon a child prior to reaching school age. I was certainly watching, enjoying and being scared by *Doctor Who* before I started school.

Whilst I am strongly opposed to the censorship of films and television programmes, I agree that there needs to be some form of guidance and control over the kind of violence and bad language to which children are likely to be exposed. *Doctor Who* has often been scary to children – indeed, that was one of the major factors in my fascination with the show as a child – but examples of what might be termed overt violence are very few indeed. I very much agree with Tom Baker's comment in the 1977 *Whose Doctor Who?* documentary that the programme shuld have been much more violent, but in a fantastical sort of way.

The triumph of right over wrong, good over evil, has always been an overriding theme of *Doctor Who*. I am quite sure that my own moral values and beliefs have been greatly influenced by my formative years with the Doctor. However, like most reasonably well-balanced and level-headed youths, I was quite capable of making my own judgements about right and wrong without the interference of the likes of Mary Whitehouse.

Gavin French,
New Malden,
Surrey.

While David Bailey justifiably points out the flaw in Pip and Jane Baker's argument on the subject of educating young people, he makes the same mistake that they – and sadly an increasing number of fans – make, namely about *Doctor Who*'s audience. Let us finally get this straight: *Doctor Who* is not a children's programme. As Marcus Hearn points out in *What the Censor Saw* (**DWM** 218), the show is aimed at all age groups. The BBC handouts have for decades pointed out that *Doctor Who*'s appeal is much broader than David suggests. Remember William Hartnell's stated reason for leaving: *Doctor Who* had been spelled out to him as a kid's show, and he wanted it to stay as such. The BBC had other ideas, and so he left. Also, the BBC's response in 1971 to press criticisms of horror and violence was to point out that *Doctor Who* was no longer a children's show. Finally, there is also the interview you ran a while back with Philip Hinchcliffe who commented that the programme was aimed at "the intelligent fourteen-year-old and above" – ie for all ages.

Robert Wilson,
Runcorn Walk,
Chelmsford.

In fact, Jane Baker pointed out in the interview that most Doctor Who *fans were adults. Curiously, Pip and Jane Baker's* Doctor Who *stories have a very high educational content – everything from information on the Industrial Revolution to plant life-cycles and quantam physics. Sydney Newman's original brief clearly had the education of children in mind – how far did* Doctor Who *stray from this?*

TARDIS Triumph

After recently purchasing *More Than 30 Years in the TARDIS*, I was left speechless. I cannot see where to start congratulating Kevin Davies and co who made this possible.

This video isn't just good for a anniversary, it is the type of thing that can be used over and over again. It shall remain the crown of my *Doctor Who* collection. The way in which you didn't know what was going to happen next, or who would pop up was totally brilliant. Thankfully, most of the boring bits from the original presentation were left out, and after a while it lost its original run completely. I would like to take this chance to thank everybody who took part and helped this video become a success. If it isn't in the video Top Ten for the next few weeks, I will be surprised.

Morvyn Finch,
Ipswich.

This is really a letter of thanks, firstly to Kevin Davies for the time, trouble and love he has lavished on *More Than 30 Years in the TARDIS*. An absolute classic from start to finish. I've a question though: the recreations look more polished than anything seen in the programme itself. Is this down to budget? If this is the case, then the Beeb ought to have given *Doctor Who* a decent budget years ago. If Amblin ever need a director for the new version, they need look no further than Kevin.

I'd also like to thank Colin Baker for the recent *Age of Chaos* signing at Forbidden Planet in Bristol. My wife and I queued with a lot of other fans for autographs, and Colin was as charming and gentlemanly as he appears in interviews – it was a pleasure to meet him.

I was interested and amazed by the editorial in **DWM** 219. Are today's fans more preoccupied with recording schedules than signed photographs? if this is really the case, then no wonder science-fiction buffs are getting the "anorak" tag.

Lastly, please keep us up to date with the Amblin developments. Are other magazines printing rumours or do they know things your magazine doesn't?

Hywell Evans,
Gwent,
South Wales.

Yep, all they're printing are unsubstantiated rumours. Have no fear, Hywell, **DWM** *is still the only place to look for the honest facts about the future of* Doctor Who.

Missing Doctors

I can't say that the *Missing Adventures* have lived up to my expectations. In fact, aside from *Goth Opera* and *Venusian lullaby*, they have been a major disappointment.

Evolution portrayed a Fourth Doctor and Sarah who were barely recognisable, with a poor story to go with it. *The Crystal Buchephalus*, however, is an excellently-plotted story, exciting and complex. Tegan and Turlough are wonderfully written, but where is the Fifth Doctor? This is my favourite era, and after Paul Cornell's *Goth Opera*, I expected at least some accuracy.

Upon his capture by the delightfully officious Maitre'D of the Buchephalus, the Fifth Doctor utters dialogue worthy of the Fourth. Throughout the book his manner varies between Third and Fourth, and only his reaction to Turlough's suspected death bares any resemblance to the Fifth Doctor. His mysterious and calculating actions also bare little resemblance to the Fifth, being more worthy of the Seventh.

I know I cannot expect a book to be totally faithful to the era because about twelve years have passed, but surely I can expect a Fifth Doctor I can recognise, and not an amalgamation of several others. Will authors in the future please show some feeling for the Doctor they claim to portray. *Venusian Lullaby* is the standard that *The Missing Adventures* should reach for, with a lovely feel for atmosphere and characterisation.

Rachel Hunter,
Ormskirk,
Lancs.

Thank you for including the ISBN within your reviews in *Shelf Life*. Living in the United States, it is not always easy to find the latest offering from Virgin Books, and an ISBN goes a long way in making that process easier. Please continue this practice in future issues.

I really like the new format used in *Shelf Life*. The titles and the summary boxes make it easier to follow. Craig Hinton is doing a great job of reviewing – five stars to him!

Keep delivering the latest in *Doctor Who* news and reviews. We in America appreciate it.

Walter B Schirmacher,
Michigan,
USA.

Telesnaps

With a disheartening lack of Troughton material now residing in the BBC archives, it has been wonderful to see in print so many of the John Cura telesnaps recently recovered, particularly those from *The Web of Fear*.

But here's an idea: why not use the telesnaps from *The Ice Warriors* Two and Three to construct a "complete" video version of the story?

Imagine: the video begins with the all-important scene-setting first episode. Then for the missing two parts, the story could be told, *Jackanory* style, for maybe twenty minutes by one of the guest stars (say, Peter Barkworth or Peter Sallis) whilst being illustrated in full using the telesnaps. Then it would be back to the moving pictures for the rest of the story.

With no new complete Troughton material available to be released on video, perhaps this could be a way to use what is available more effectively than BBC VIdeo's other specials.

Richard Bignell,
Rainham,
Kent.

I mourn the passing of **Doctor Who Classic Comics**, especially since the gap between the telesnaps has now been increased. I don't suppose you have considered the possibility of releasing complete stories as photonovels with an archive in the middle and some interviews? You've released all the *TV Century 21* Dalek stuff after all.

The best one to do would be *Fury From the Deep*, since your original presentation was slightly poor and the postage stamp-sized pictures made the exercise of following the story to the audio quite difficult.

I applaud your choice for Troughton archives since the three you have done recently were "obscure", forgotten stories. Nice one, Cyril, but why on earth couldn't you have given us sneak previews of the telesnaps?!

I imagine with the *Archive*s you attempt two stories per Doctor each year? I hope you will be doing more Hartnell *Archives*. I know the ones most anticipated by friends are *Marco Polo*, *The Daleks' Master Plan* and other missing stories, which makes the details that dear old Andrew Pixley reveals more fascinating than usual.

To conclude, congratulations on your smashing Hartnell features. I hope Marcus Hearn will be doing more features on Seasons Two and Three in the vein of his Season One masterpiece. Good luck for the future!

Michael Seely,
Cambridge.

Telesnap specials are being considered, but a questionmark arises as to whether they are popular enough to support their own publication. Thoughts, anyone? Marcus appreciates your comments, as I'm sure will dear old Andrew Pixley . . .

Firstly, I would like to thank you for the invaluable **DWM** index compiled by Graeme Fowler. Having spent hundreds of hours wading through all the issues of **DWM** trying to locate a specific item, I feel this index might just be a touch overdue. having been inspired to review the series of **DWM** once again, I feel that congratulations are in order. The giant leaps in quality that have been made since the early days of thin paper and scarce colourisation to the superb product we enjoy today could probably merit a feature on the evolution of **DWM**, and prove to be a fascinating read in itself.

Secondly, like so many readers, I really enjoy Andrew Pixley's *Archives* with a particular regard for the Troughton era which is so poorly represented at the BBC. However, my thirst for details has not been satisfied. I count myself to have been priviledged to have seen *The Evil of the Daleks* (twice!) before it dematerialised. The finale was truly excellent, but sadly this is not quite captured in the book, audiotape or to some extent your *Archive* feature. I vividly remember that when a Dalek was exterminated, its dome flew off, revealing a bubbling, smoking mass inside a mobile Dalek casing. Regrettably, this detail is not mentioned in book, tape or *Archive*.

DWM 108 provided us with a unique studio shot of the model set-up of the Dalek control room along with "Dalek casualties" – a remarkable piece of work. This sort of detail is exactly what many readers are after. Could we possibly have a new section in **DWM** called *Special Effects in Doctor Who?*

Greg McCormack,
Norwich.
Norfolk.

Back Issues

I am writing to inquire about the availability of back issues of **DWM.** Could you tell me which issues are available and how much they cost?

Michael May,
Bobbers Mill,
Nottingham.

*Good news for the multitudes who have written in requesting back issues information: **DWM** 223 will have an extra four-page pull-out section listing all the issues of **DWM**, **Classic Comics**, Specials and Yearbooks we have to offer.*

The New Look

I see that you have regenerated. Sorry, but I liked your previous incarnation better. **DWM** seems to have lost all of its colour and gone all-white (surprise, surprise – not long after a price rise which was to help cover the costs of "The new, more colourful **DWM**"). The articles are as excellent as ever, but why change the look when it was so smart in Issues 217, 218 and 219?

I'm missing Peri Godbold already.

Chris Orton,
Ferryhill,
County Durham.

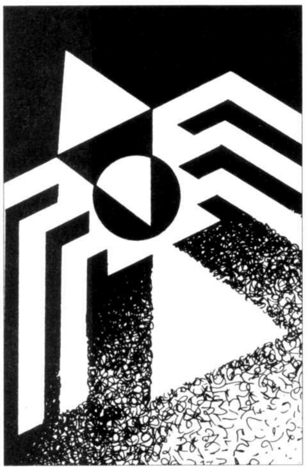
Well done to you all for the new look, I was impressed straight away. Bold! Bright! I couldn't put it down. I just think the white pages with coloured pictures is better than coloured paper. One problem: where was *Timelines*? I always like reading everybody else's views, plus the Next Issue box.

Apart from that, excellent! Keep up the good work!

David Bloor,
Horninglow,
Burton-Upon-Trent.

These are the first two letters we've received regarding our new look. Still, a new format's like a new house. Bound to take a while to settle in . . .

223
Doctor Who Magazine



starring The Third Doctor with Liz Shaw

Change of Mind by Kate Orman and Barrie Mitchell

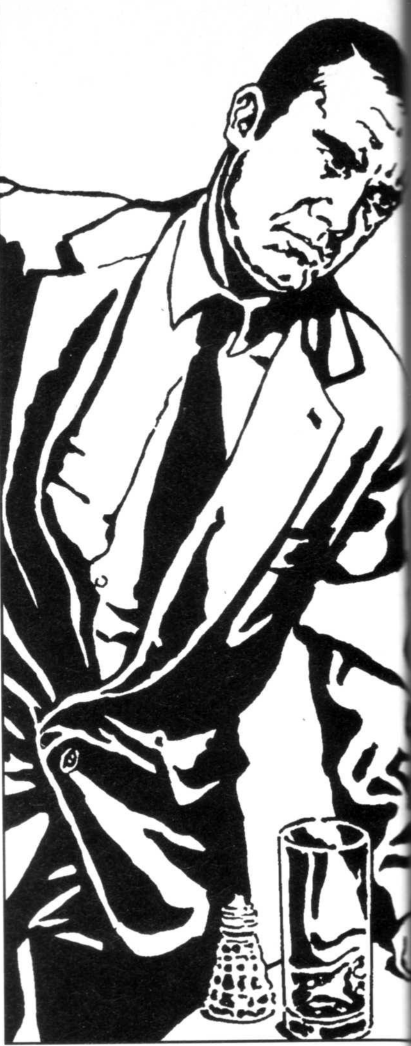
Part 3 The psychic assassin is preparing his final assault, and only the Doctor, Liz and Macbeth can stop him. They hope . . .

Interview..............................ANDREW CARTMEL
Interview 2...............................MICHAEL HAYES
Prelude.............................INFINITE REQUIEM
Telesnap Archive.THE UNDERWATER MENACE 4
Archive...............THE ARMAGEDDON FACTOR

Designer GARY GILBERT.
Assistant Editor WARWICK GRAY.
Associate Editor MARCUS HEARN.
Editor GARY GILLATT.

Prelude

SET PIECE



Anyway, I was telling you why I quit my job at the café. You remember how I told you it wasn't there one day, but was the next? Well, weirder things happen in Glebe, and I needed some cash. And it was an easy job, just a couple of hours a night waiting tables. That was before I met the alien.

You'd like Sydney; lots more sunshine than Melbourne, though the humidity in summer is like being steamed. The evening I quit, we'd left the door open to let the breeze in. The café was full of Glebe types, mostly students. They're the easiest to wait on, they can make one cappuccino last all night.

I went out to the kitchen, through a pair of those little saloon doors, to pick up a tray for table twelve. That's when Mr. Yeadon grabbed me and pushed me up against the fridge, squashing the empty glasses I was carrying against my chest.

(You've probably seen Yeadon's picture in the paper – he's that English guy who's been buying up a lot of Sydney's Central Business District. He was nearly a foot taller than me. His black hair and black suit and black tie were really tidy, but his big green eyes looked like they belonged to a kid. The pupils were shrunk down in the fluoro kitchen light.

He looked like a total maniac.

"The alien on table three," he hissed. "How long has he been there?"

When I'd got my breath back and realised who he was and stuff, I twisted my head around and looked back out through the door. Table three was one of mine: an eggplant parmigiana and four glasses of orange juice, so far. He was a little man, but he wasn't green, and I wondered if Mr. Yeadon knew about the secret vodka bottle in the kitchen fridge. Either that or he'd been watching too much *X-Files*.

"A couple of hours," I said. One of the glasses had splashed Coke onto my shirt. "I thought maybe he was waiting for somebody. Do you know him?"

Yeadon had been staring out the door at the guy. His head snapped back around to me. "What makes you think I know him?"

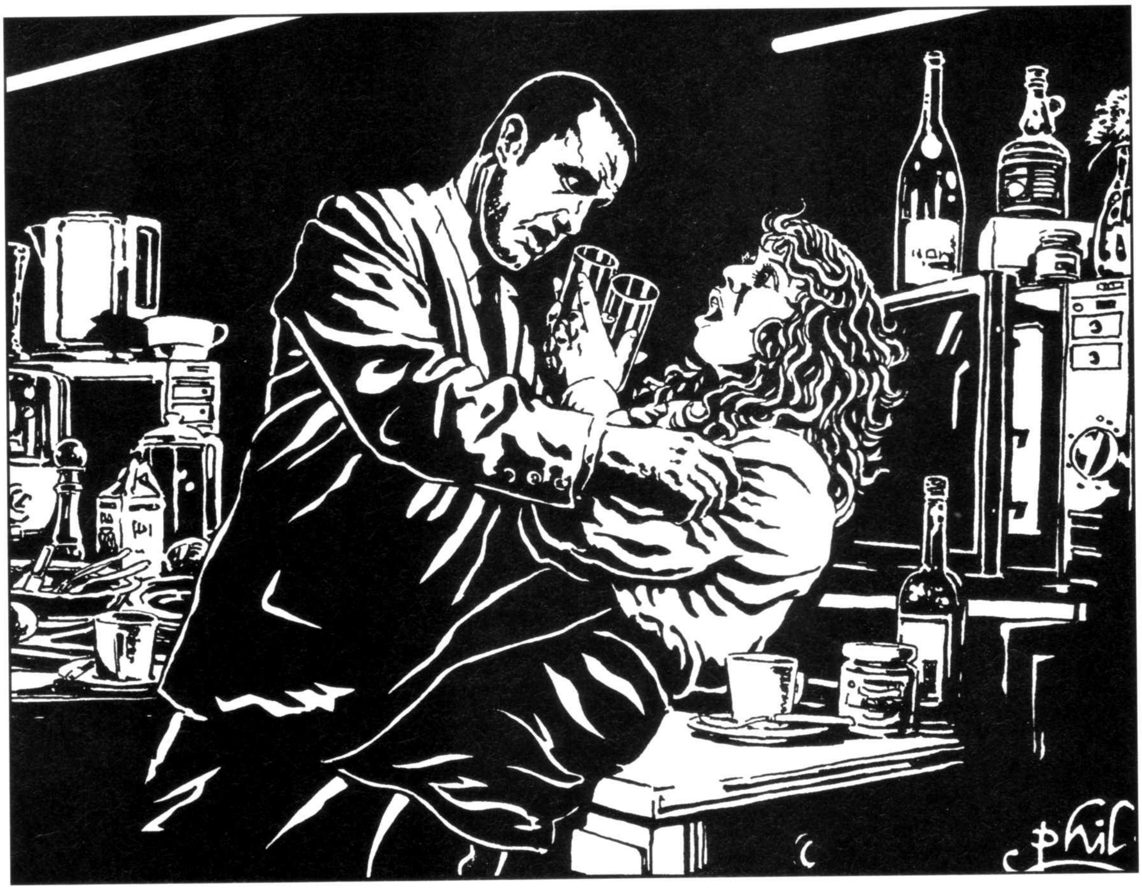
"Um," I said, and "Um, well, you said he was an –"

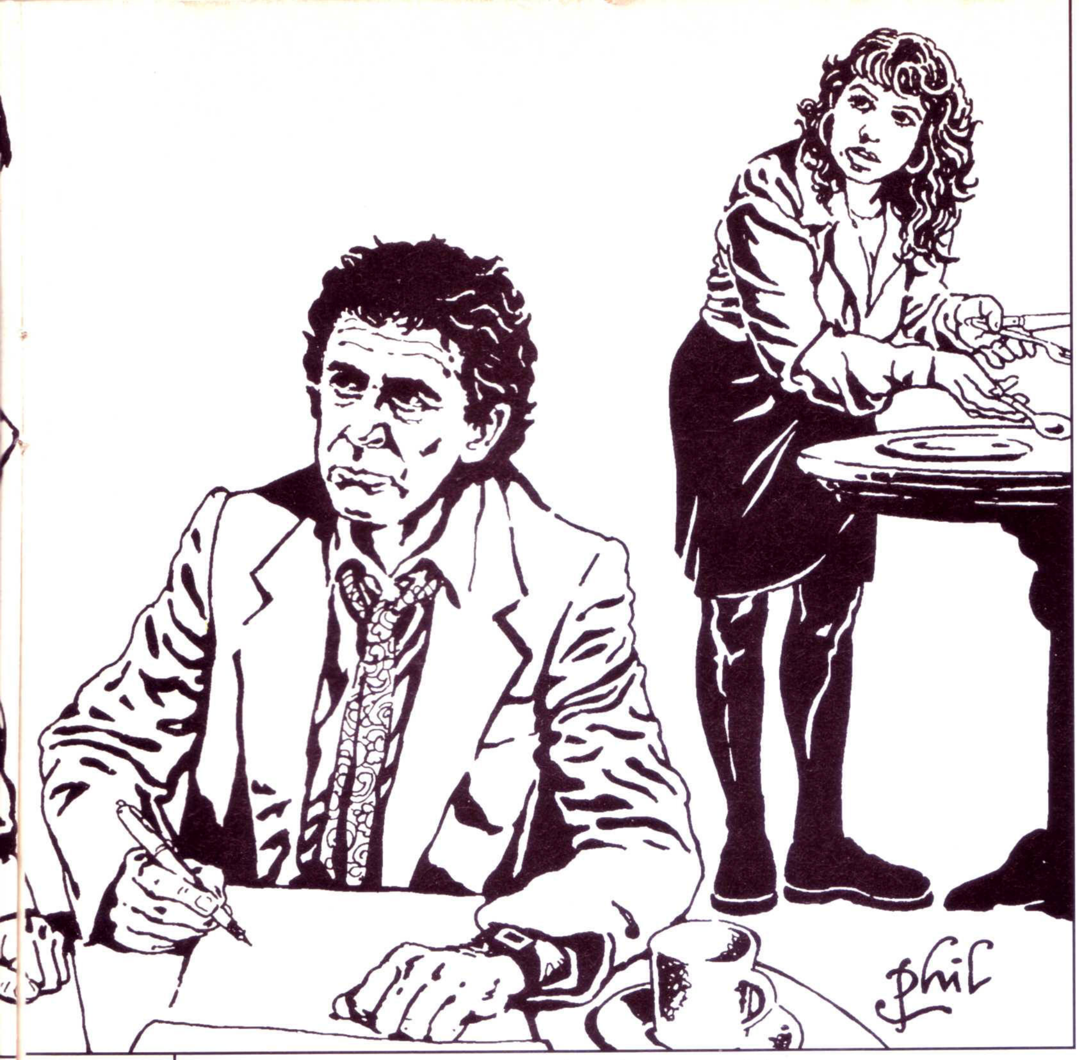
"Alien?"

I nodded, trying not to drop the glasses.

"I bet you think I'm . . . But you weren't there. There's almost nobody alive who was there." He dropped me suddenly, and went out the doors.

I put the glasses down, and then I thought what if Yeadon was going to strangle the little guy or something? I peeked over the top of the doors, but he was just standing there, next to the table, being ignored. The little man had been doodling on a big notepad all night, and he just kept right on doodling.





It was then I remembered he'd been writing down mathematical symbols, equations or something. Maybe Yeadon wanted his plans for the flying saucer engine. Whatever. I just had to know.

I fed table twelve and went back to the kitchen the long way, via table three, just in time to hear the little man say "I wouldn't have expected to find you in a place like this."

"I own it," said Mr. Yeadon.

"And half of Sydney," said the little guy, "or so I hear. You've come a long way since Crook Marsham."

"She could have been my wife," said Yeadon. "Mrs Dorothy Yeadon. Do you have any idea how much I'm worth?"

I picked up the little man's empty glass and messed about with the tray and things, so they wouldn't realise I was eavesdropping. "Well," he said, putting down his pen. "Do you cry when you hear *Imagine*?"

Neither of us had any idea what he was talking about. "Not even when you're driving by yourself, late at night?"

Mr. Yeadon shook his head.

"Not much, then."

"What?"

"You got through the Sixties without a scratch. Watching Mick Jagger get old. Wondering how you could be that rich."

"After all those monsters, I wanted solid things," said Mr. Yeadon. His voice was a whisper, and I wondered if I should ask if he wanted a drink. "All those phantoms. I wanted houses and cars and boats and solid things, real things. I wanted a wife. I wanted her."

"You weren't her true love," said the little man.

"How do you know?"

"Because I killed him."

Yeadon's chair skidded back. For a moment he must have thought the little guy was going to kill him right then and there. For a moment I thought so too. The little guy's eyes were doing a slow cold burn, and I found myself headed for the kitchen again.

I leaned on the fridge. My heart was beating far too fast. What the hell were they talking about? Who was she?

There were a bunch of orders that needed taking and a bunch of trays that needed delivering.

I couldn't stand it. I looked through the door. Table two was empty, so I went and pretended I was laying the cutlery and putting the napkins down and stuff.

"You took her away," Yeadon was saying. "She wanted to stay. She would have stayed with me."

"No. She wouldn't have."

"You took her away in your time machine. You abducted her. She didn't want to go."

Definitely too much *X-Files*.

"Water under the bridge," said the little man. "You should know better than to dwell on the past. She's – grown up. She's not the girl you remember. And you're certainly not the boy she remembers. You buy so much, you don't even know what you own. This café wasn't even here last week. You own part of a spatio-temporal anomaly. If my theory is right, the whole structure of the universe could be in danger."

I was dying to know what he was talking about, but Yeadon wasn't interested. "We were in love."

"You were drawn together by crisis and hormones. I knew you wouldn't stay together."

"How dare you?!" Yeadon's voice was strangled, he was trying so hard not to shout. People were staring anyway. "How could you know?"

"Because I've always known. I had to find out everything about her. I knew who she would love and who she would hate and all the places she would visit. And I know when she dies."

That was when I looked up, over at them. Yeadon had his head in his hands. The little guy was looking right at me. "Oh yes," he breathed, "I know just when she dies."

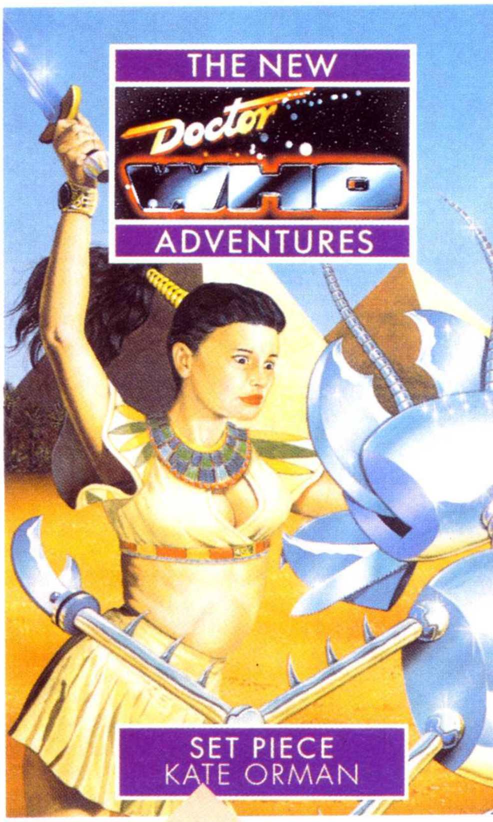
I dropped the knife I was polishing. Suddenly the room wasn't warm any more. You know, I looked into those eyes like I was being hypnotised, and suddenly Yeadon didn't seem crazy at all. He was an alien, and he did travel in time, and when Robin Yeadon was just a kid he stole his girlfriend and flew away in his UFO.

And he knew when she was going to die. And probably when Yeadon would die. And probably when I would die.

I just walked out of there and kept going.

So if you could loan me that hundred bucks, I'd be really grateful.

Kate Orman



Doctor Who – The New Adventures:

Set Piece

Written by **Kate Orman**,with a cover by **Tony Masero**.Published by Virgin/Doctor Who Books on **16th February 1995** at £4.99.

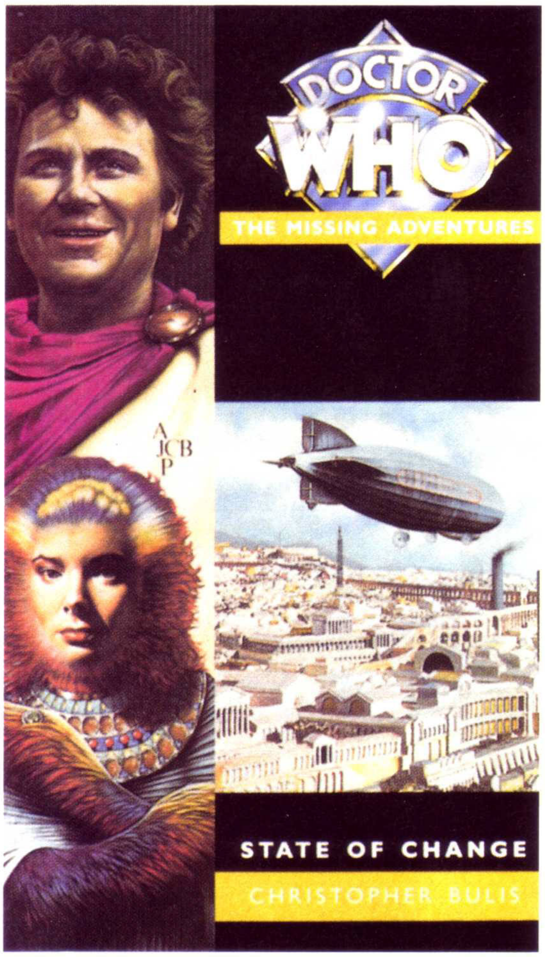
Writing (New) Who

In the second of this three-part series, Craig Hinton interviews more people responsible for the success of Virgin's on-going *The New* and *The Missing Adventures* series of novels.

CHRISTOPHER BULIS

December saw the publication of Christopher Bulis' second *Doctor Who* book; a *Missing Adventure*, *State of Change*. I asked Christopher where the idea for this alternative take on Rome came from.

"The story went through several changes – it definitely didn't start out like the book it is now. I wanted to write a historical, so I nerved myself and went ahead. At first it was for a different Doctor, but I eventually latched onto the Sixth Doctor and Peri. It was set in Ancient Egypt, with the obvious storyline of the Doctor meeting Cleopatra. Originally it was an epic; parallel universes, Gallifrey, time rifts, fleets of Egyptian starships . . . Peri and the Doctor would have been split in two by the rift, with one pair good, and the other evil. Although the evil Peri died, the evil Doctor survived and became the Valeyard. But having submitted it, I learned that Virgin's editorial policy states that using the Valeyard is out, and they had already had the Alternative Universe Cycle, so all that was squashed. The Egyptian element was changed because one of the short stories in the *Decalog* collection [Jim Mortimore's *Book of Shadows*] was already set there. But Virgin liked bits of the story, so I reversed everything, and – after a suggestion from Rebecca [Levene, the series' editor] – set it in Rome."



After all those changes, and having seen the finished product, is there anything he would do differently?

"I'd start writing it again from the beginning! A book is never finished, only abandoned. You can jiggle it around endlessly, changing the odd word here or there, but you have to say 'stop'. Of course, I was defined by my deadlines. Although the essence of the story is there, I'd like to polish it up some more.

"I have yet to read a *Doctor Who* book that I've totally liked – and that includes my own! No one has yet been able to capture that essence that made *Doctor Who* what it was on television."

State of Change includes an old enemy. Was that Chris' idea?

"No, it was suggested by Rebecca. There wasn't originally a villain, *per se*; I had intended my version of Rome to be an illicit project being carried out by immensely powerful energy beings. The twist was that they were school children. When the Doctor broke out of the energy barrier that I had surrounding Rome, this drew the attention of their elders who then told them off.

"Having been told by Virgin that the book needed a villain, I looked at my cast of characters and a candidate immediately came to mind. Then it was the usual *Doctor Who* masquerade as the villain pretends to be someone else . . ."

With the Doctor and Peri separated for a large proportion of the book, Chris uses the device of having the Doctor report back to his companion via a microphone and camera. Why was this?

"Because of the changes happening to Peri, I couldn't exactly have her trailing behind the Doctor around Rome without attracting attention. Nor could I have the Doctor's scenes being told from his point of view, because Virgin believes this takes away from the Doctor's alien nature if we can see his thought processes. So I came up with the idea of Peri following the action remotely via the link."

State of Change contains a lot of real history, compared with the hard science-fiction of *Shadowmind*, Chris' *New Adventure*. Which did he prefer?

"I wouldn't come down hard either way, it depends totally on the story. I grew up reading science-fiction, but once I got into the research about Rome – my favourite period of history, incidentally – and then decided on the logical changes that would happen to the city given the events in the book, it was great fun. I think the aim is to make these pseudo-historical stories brighter with the science-fiction elements."

After writing three books – Chris has nearly completed his third, for publication next year – is there anything easy about it?

"I begin the first chapter with great confidence, but beyond that I'm in dangerous territory! My favourite part is right at the beginning, where I'm talking on the phone, throwing ideas about, playing with the basic concepts . . . the game of 'what if?' really. It becomes more difficult putting the ideas into the outline. And the hardest part is then making the writing live up to the ideas.

"With a *Missing Adventure*, you have to be very careful with the *Doctor Who* chronology. You are trying to capture characters who are effectively 'frozen in time', which limits you with character development. It takes nerve to be inventive given such constraints. But it's my memories of the series which I am trying to reconstruct. With *The New Adventures*, characterisation is rather more open-ended, although you obviously cannot diverge too far from what has been established.

"With *State of Change* I have to admit that, initially, they weren't my favourite characters – the Doctor was too silly, sometimes. But as I wrote – and especially now, in hindsight – I saw new aspects to both of them. I like to think that I captured the mood of the era in which *State of Change* is set, but there are some things that I just couldn't avoid, such as the general air of self-mockery that you find in all the Sixth Doctor's stories. I feel that the idea of Peri transforming into a bird and the Doctor 'unregenerating' through his incarnations would have fitted in.

"My third book, another *Missing Adventure*, is called *The Sorcerer's Apprentice*. I've set it in the earliest continuity gap available – between *Marco Polo* and *The Keys of Marinus* – so it features the original TARDIS crew. It begins with them being chased back to the TARDIS by a dragon, only to find that the TARDIS won't let them in. It turns out that they are on a planet where magic really works, with a medieval society based on King Arthur and Merlin. So there are wizards and dragons and – naturally enough – a sorcerer's apprentice. It's all a bit out of the ordinary but if *Doctor Who* was ordinary, where would we be?"

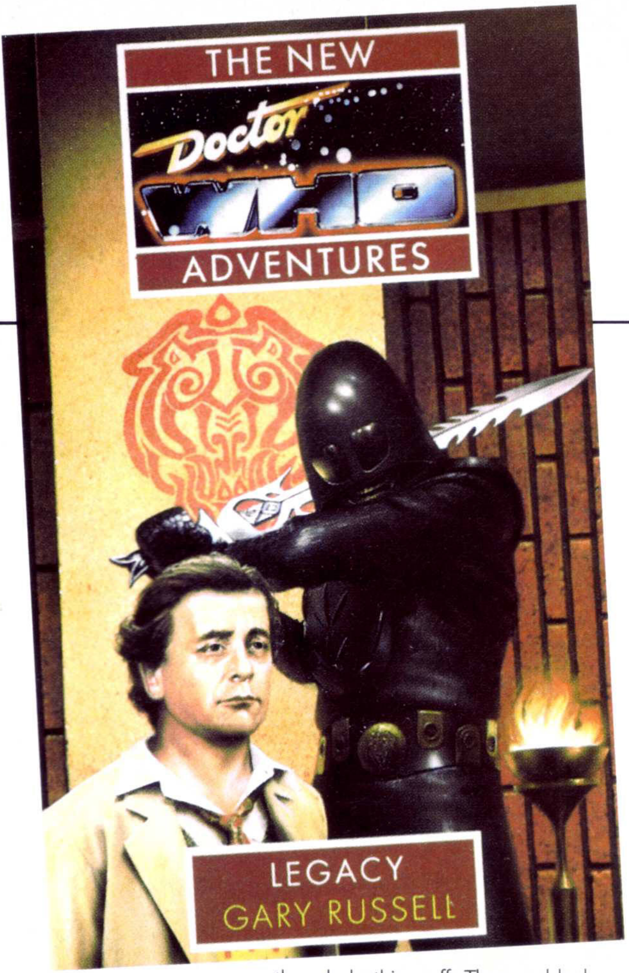
GARY RUSSELL

From **Doctor Who Magazine** editor to *New Adventures* writer; I asked Gary Russell about the origins of his sequel to the televised Peladon stories, *Legacy*.

"As a basic story idea, it had been floating around for years – I've always wanted to write an Ice Warrior/Peladon story ever since I met Brian Hayles [creator of the Martians] in 1976. It really came together about three years ago when I was involved in a series of amateur *Doctor Who* audio plays for the fan market, and I intended it as a script for those. After that, it became a submission to Virgin.

"I think that the easiest part to do was the opening section. Originally, the early days of Peladon would have been interspersed throughout the story, rather as Diane Duane did with the history of Vulcan in her *Star Trek* novel, *Spock's World*. Acting on advice from Peter Darvill-Evans, [Virgin's fiction editor] I put most of it in the prologue. That was the easiest – and the quickest – part of the book to write. But I also enjoyed all the background stuff for the Ice Warriors.

"Keeping it going was the hardest bit! When I originally submitted the proposal and it was accepted, I had my sample text to kick



the whole thing off. Then suddenly – after I reached forty thousand words – I thought that I was going to run out of plot. I had a long talk with Peter and he suggested that I keep going back to the synopsis to see whether there was anything I could expand upon. From that I developed the Pakhar sections and the mercenaries' characters. But that was a moment of real fear.

"Also I initially specified that the three Time Lords were members of the Celestial Intervention Agency, but Virgin didn't like that. They didn't like the fact that I had them on Peladon, so I asked whether I could use the space station from *The Trial of a Time Lord*, thereby suggesting that the Time Lords used it for all their 'dodgy stuff'. They were meant to be the same three Time Lords from *The War Games*, incorporating the same Chancellor as *The Three Doctors* and of course Goth from *The Deadly Assassin*."

While writing the book, Gary wouldn't let anyone else see it or comment on it – as mentioned in his introduction. Why was this?

"Tricky to explain, really. It was a question of self-appraisal. I don't have any real background in fiction, and that made me nervous. Both Marc Platt [*Ghost Light* and *Time's Crucible*] and Nigel Robinson [*Apocalypse* and *Birthright*] looked at my proposal and came up with totally opposing views; although all of their comments made perfect sense, I was completely confused. I then decided that I didn't want anybody else's influence over the actual writing of the story. If I had loads of people examining the book and making suggestions, when it was reviewed it would have been confusing – if everyone had said it was wonderful, I wouldn't have known whether the wonderful bits were mine or other writers. On the other hand, if it had been panned, I could have blamed it all on other people. The way I did it, *Legacy* was one hundred percent me and so stands or falls by that criteria. And I'm doing the same thing with the next one."

As it turns out, it was well received in some quarters and panned in others, most notably on the *Doctor Who* newsgroup on the computer Internet. I suppose it shows the two different markets for these books. The Internet readers prefer the cyberpunk-style books or deeper, more angst-ridden stories like *No Future* and *The Left-Handed Hummingbird* over the *Legacy* or *The Highest Science* kind of what I'd call 'traditional' *Doctor Who* adventures. I set out to be as 'traditional' as I could within the confines of *The New Adventures* format and people who like that kind of story liked it, and I'm really proud of it."

"The main level of criticism was the 'spurious' continuity references. I'm afraid that I feel you have to put continuity into a book that is the sequel to two television stories, don't you? My take on continuity is that it shouldn't be detracting . . . it shouldn't be important to the plot. References to Deva Loka and the rest weren't vital – they were just a bit of fun. If that's the main criticism of *Legacy* . . . well, then I'm satisfied with it."

I pointed out that some people complained that the villain of the piece was obvious from the start. "He was meant to be! It was like *Columbo* or *Murder She Wrote*; readers would know who the villain was, but Benny wouldn't as she got in more and more danger."

Onto Gary's next book, a *Missing Adventure* luridly titled *Invasion of the Cat-People*.

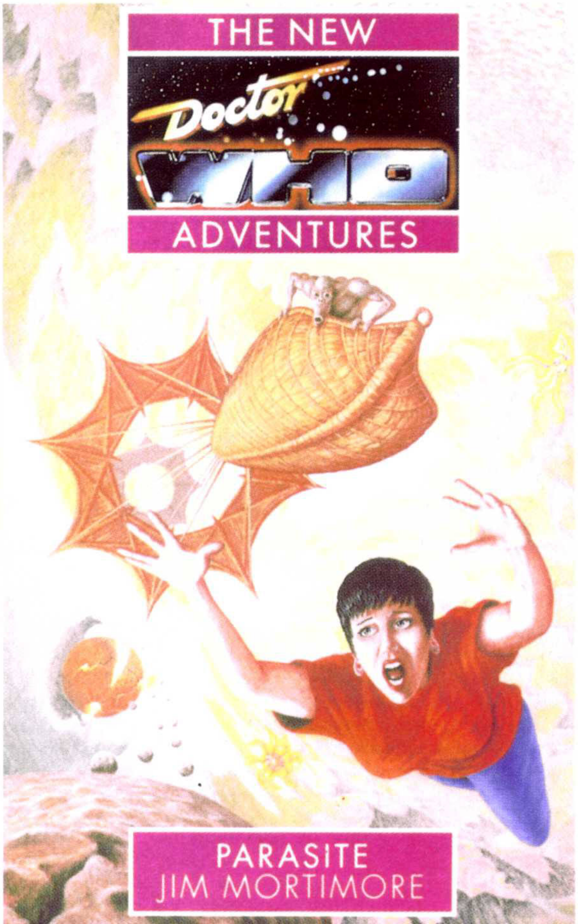
"It's about a race of aliens who crash on Earth forty thousand years ago. They're stranded, and decide to spread themselves out across the planet. In 1995 the survivors want to get back together, and the only way that they can do that is via ley-lines. The problem is, ley-lines are cultural rather than geographical, so there are difficulties because they're spread across the globe. And then the mercenaries land, the Cat-People of the title, intent on destroying the surviving aliens. There's a bit of tarot, a bit of white witchcraft, lots of ley-lines, the ancient Arabia of *Aladdin* and ghost-hunting thrown in for good measure. Then the Second Doctor, Ben and Polly arrive . . . A lot of the book is set in Australia, and I spent five weeks over there researching it.

"I'd like to do another *Missing Adventure* or ten! A Hartnell, and a Sixth Doctor and Mel – and that's for starters. I enjoy writing these books so much that I could spend the rest of my life doing it. Unlike some of my peers who seem to get bored with *Doctor Who* books, I see myself as an Alan Dean Foster rather than an Arthur C Clarke – I'm more than happy to carry on writing *Doctor Who* books until Virgin don't want me any more – I mean, it is the greatest television series ever made, after all."

JIM MORTIMORE

After *Lucifer Rising* and *Blood Heat*, Jim Mortimore has written *Parasite*, his latest *New Adventure*.

"It began two years ago. Andy Lane and Liz Halliday wanted to start up a science-fiction magazine, and asked me to do the cover. I painted a twelve-million miles wide fossilised ammonite in space, with a nearby space-station and lots of *2001*-type shuttles – an *Amazing Stories*-style cover. As it turned out, the magazine never happened . . . but I knew that I had to write about that image. I then started thinking about the type of story I wanted to write, and



thought back to the books that I read in my childhood, such as *Rendezvous with Rama*. Books like that are a science-fiction voyage of discovery, where the characters are in an environment where neither they nor the readers know what's happening. And I decided that if I was going to rip off somebody, I'd rip off the best!

"So I chatted to Paul Leonard [author of *Venusian Lullaby*] and developed a comic strip treatment for it . . . and then all of that was put on hold for *Blood Heat*. I was recycling ideas for my next proposal, and incorporated *Parasite* into a historical story with Alexandria in it. This all became far too complicated so I split it into two books, one of which was crushed down and became *Book of Shadows* in *Decalog* . . . and the other became *Parasite*.

"Virgin liked the idea of the Artifact, but asked me if I could put a baddie in it. Now, having a baddie provides a viewpoint in opposition to the good guys, but there wasn't any plot left over for the bad guy to do! But once I'd included him, I realised that it enabled me clarify the moral voice – especially where the Doctor was concerned – and make sure that all the people who thought that they'd got it right, got it wrong. An alternative resolution, if you like.

"On the other hand, I liked the original plot, and did have to change it quite a lot. The book suffered, and I suffered: I didn't enjoy writing *Parasite*. I put off the writing under the pretext of doing research on parasites, and then a *Cracker* novelisation cropped up. I shelved *Parasite* and did *Cracker* – that seemed like a good idea!

"However, towards the end of writing the *Cracker* book, I was looking forward to the change when I returned to *Parasite* – but when I did return to it, I didn't like it. *Parasite* needed an awful lot of editing – for example, what had been the *Prelude* for **DWM** became the prologue of the book, because I thought it was very poignant discovering what had happened to the real Mark Bannen, as opposed to the simularity in *Lucifer Rising* – and I also discovered that my writing style had changed, since I had got into the different prose style for *Cracker*. At the end of the day, I decided to get whatever enjoyment I could out of *Parasite*, and deliberately experimented with different voices, such as Arthur C Clarke and Jimmy McGovern [creator of *Cracker*]. But at the end of the day, writing *Cracker* was like eating ice cream, and *Parasite* was like eating the final biological result!"

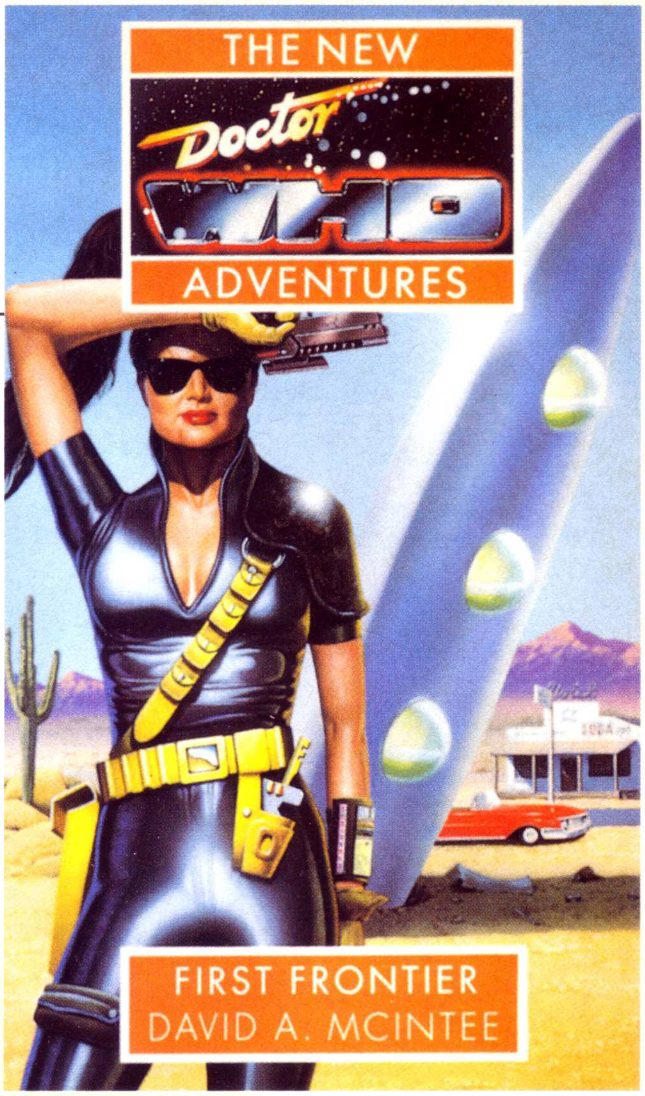
So what would Jim have changed to make *Parasite* more enjoyable to write?

"The whole thing! I'd remove the villain and rewrite the ending a little, setting up a tiny part of the Artifact's life-cycle so that the Doctor could resolve the problem with Ace in a way that was more internally consistent. And I'd also change the cover. I was asked to describe a scene, so I handed over pages of description – precise instructions for what I thought was a really good cover. And when I saw the initial sketch it was pretty close to my mental image. I had envisaged something like the special effects sequences from *The Abyss*: very cluttered, very dark, with lots of bioluminescent creatures floating about. But the finished result was far too bright. Then again, to be fair to the artist, it all boils down to the difference between my ideas and the interpretation of the prose description.

"All in all, *Parasite* was a hard book to *conceptualise*. All of the grandeur and the embellishments came from long talks with Paul Leonard. I would say what I wanted and Paul would work out how I could do it! But the hardest part of the book was making the editorial changes that were required so Virgin would buy it. It was very sorted out in my own mind – the outline was ten thousand words long and very detailed, even down to examples of dialogue to illustrate characterisation, and I thought the way that it worked was obvious. I suppose it could have worked better with the changes, but I just didn't want to write it that way. My arrogance, I suppose."

So what's in store for the future?

"Definitely another *Cracker* book, and another *New Adventure*. This one is called *Eye of Heaven*: it's a straight historical story with an Indiana Jones feel to it, set in the 1860s. Lots of excitement – the TARDIS gets a cannonball right through the time rotor and a companion is seriously wounded – and it ends on a cliffhanger. . . It's the first part of a two-part storyline that concludes with Paul Leonard's *Conjunction*, which comes out the following month."



DAVID A McINTEE

David A McIntee's second *New Adventure* was the entertaining *First Frontier*, an investigation into the UFO craze of the Fifties. What gave him the idea?

"I was surprised that nobody had done a UFO story before! Initially, I came up with an outline that I still think is a bit more original than the final version of *First Frontier*, where the 'aliens' turned out to be creatures from a parallel dimension that occasionally slipped into our own, feeding on fear and paranoia. Once, they had been thought of as elves and fairies, but by the Fifties, they were seen as aliens in UFOs. Virgin then pointed out that they had covered Celtic mythology in *Witchmark*, but they liked the UFO elements – so I had to do bug-eyed monsters. But the first half of the book is virtually the same. Then again, I wondered how to do it seriously, and in the end I couldn't. That's why there's a lot of humour in it."

First Frontier was notable for the return – and the regeneration – of the Master. Whose idea was it to include him?

"Definitely mine! Initially, I wanted to do the last Roger Delgado Master story. It would have explained 'Gallifreyan mean-time' – the way in which all Time Lords meet one another in chronological order – by being the exception that proved the rule, and it would have finished with the Master becoming as he was in *The Deadly Assassin*. But when I was told that it had to be the post-*Survival* Anthony Ainley Master, I asked if I could regenerate him! After a lot of additional persuasion by Gary Russell, they agreed, and we came up with the idea of his looking like Basil Rathbone as he was in the film *The Adventures of Robin Hood*.

"Basically I wanted the new Master to have the characteristics of Delgado's Master, but I also wanted a contrast with the Ainley version. A lot came from a character called Karswell from the film *Night of the Demon*, as well as Timothy Dalton's role in *The Rocketeer*. And then there were touches of Julian Glover, Ricardo Montalban and a bit of myself. Well, bad guys have more fun!"

Most of the Master's previous aliases were plays on his name. Why did he call himself Kreer in *First Frontier*?

"Kreer was a malevolent hypnotist played by Roger Delgado in an episode of *The Avengers*. One of my little in-jokes.

"Originally there was going to be a lot more of the Master's personality in the book – about why he was a power-crazed psycho. I tried dropping little bits in along the way, but the Master is covered by the same guidelines as the Doctor; he's a Time Lord, and revealing their thought processes lessens their alien nature, so that was removed. I also wanted to have him manipulate Ace into shooting him, because his death-wish – or regeneration-wish – was countered by his survival instinct, so someone else had to do it. That was toned down, so it wasn't as obvious as I had wanted it to be. And I wanted to keep the Master a secret: Virgin wanted him on the cover but I protested. I didn't want to spoil the twist." David then pointed out an interesting interpretation of the Master: "In a way, the Master is the hero in the book. The Tzun leave the Earth voluntarily, but vow to return. And then the Master destroys them in the same way that the Doctor destroys the Daleks in *Remembrance of the Daleks*.

"I submitted three or four pure science-fiction proposals between *White Darkness* and *First Frontier*, and they got rejected. But then I submitted a pseudo-historical . . . and they need research, which I love. In fact, Steve Lyons [*Conundrum* and *Head Games*] calls me Mr Historical! I love all those tabloid stories about UFOs, they're so easy to rip off. I also read all the stuff from the flying saucer brigade, as well as everything about the US military of the time. And naturally, I watched all the stories with the Master in them.

"I find the hardest part of a book is the dialogue – once you get that out of the way, everything else is much easier. I loved writing all the action sequences, all that James Bond stuff. And as for the Master and Ace . . . I really enjoyed writing for the Master, but a number of writers reckon that Ace is difficult to write for . . . I didn't find that at all. The writers' guidelines for the new companions Cwej and Forrester describe Forrester as a female Han Solo, but that's how I see Ace!

"In the meantime I'm writing a story for *Decalog 2*, with Sarah Jane Smith, K9 and Mike Yates. *Sanctuary* – my third *New Adventure* – comes out in April. It's a pure historical story – I've always wanted to write one . . . and why not? The TARDIS is a time machine, and I've always found it odd that whenever the Doctor goes back in time, there's always another bunch of aliens lurking about. As fantasy writer Terry Pratchett says, it's as if Earth is metaphysically near the bus stop and close to the shops! I wanted all the characters to be human, and I really like period stories. I'm finding it very different writing *Sanctuary* after *First Frontier*. That was 'let's do James Bond'. Read *Sanctuary*, and at the end you'll want to stick your head in the oven!

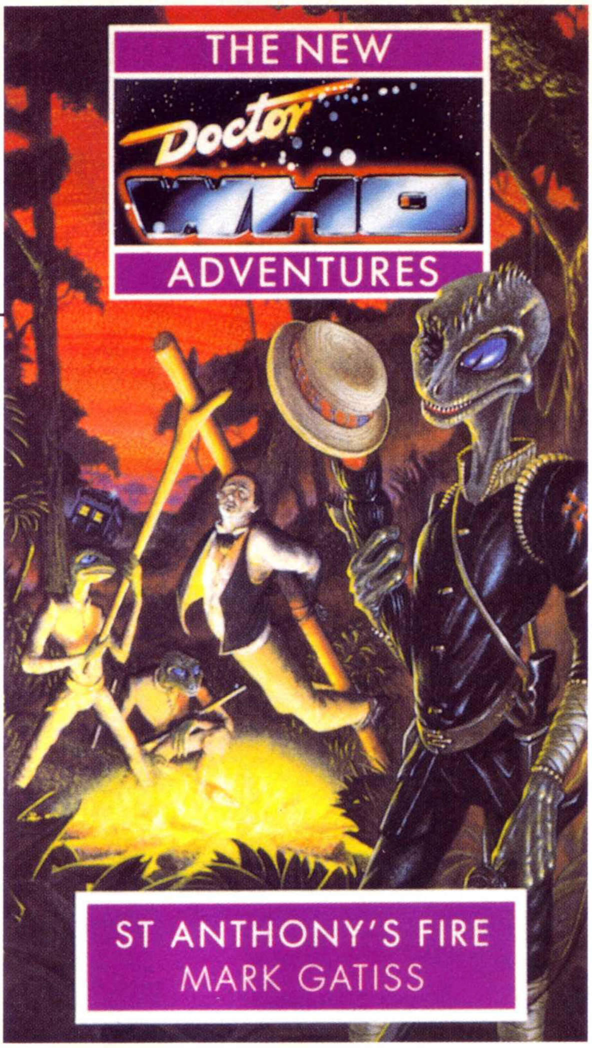
"The book begins with the TARDIS getting caught in the gravitational pull of a black star. In order to escape, the Doctor and Bernice use the Jade Pagoda TARDIS from David Banks' *Iceberg*, and find themselves stuck in the thirteenth century. And when they inevitably get separated, the Doctor is taken off by some knights who think he's an envoy from the Scottish church, while Benny finds herself in a heretic enclave. Then there's a romance for her, but it's all very coy, very Sir Walter Scott – it never goes further than holding hands. Then again, it's made clear that this is *not* going to make it to the honeymoon. But I wanted a more original way of ending it than the Doctor's manipulations killing the man off. Benny's past is explored, and we learn more about the 'disastrous love affair' that she had in the past."

MARK GATISS

Mark Gatiss' treatise on nostalgia – The 1992 *New Adventure, Nightshade* – was followed up by his decidedly anti-religious *St Anthony's Fire*. Is Mark against religion?

"I respect religion – I don't attack people for their beliefs, although I don't have one of my own – I'm an atheist. But I'm very much against organised religion. It's the source of most of the world's worries, and the hypocrisy of some faiths makes me very angry.

"After *Nightshade* I was casting about for ideas, and submitted two outlines to Virgin. But both were rejected – the first one deservedly so! The second, *Maniac's Tear*, was a Jack the Ripper story, but that was turned down because the storyline coincided with Nigel Robinson's *Birthright*. And then after those two, it came to me in a vision – a planet with a ring system, but the rings were artificial.



"After the Earthbound *Nightshade*, I thought I'd better try something a bit 'spacey'. But I was very conscious of making the Betrushians anthropomorphic – á la *Doctor Who*! I love the First World War – although I wouldn't like to be in it! – and I fought back when Virgin wanted me to have the war fought with lasers. I wanted machine guns, I wanted that crudeness. I also wanted a total change of pace towards the end of the book, like *The War Games*, where there are seven episodes of grim-and-grittiness, followed by three episodes of campness. So I went from the grim warfare on Betrushia to some of the campest performances ever seen in a *Doctor Who* book! When I wrote about the head of the Chapter of St Anthony, I had a Bond villain in mind . . ."

Was Mark pleased by the end result?

"Yes, but I preferred the original conclusion. I contrasted the high camp of the last few chapters with a really downbeat ending. The Doctor realised that after the organism had originally spent itself, it became part of the planet – including the Betrushians. So to prevent it from escaping, they had to sacrifice themselves. But I'm content with the 'happy ending' as published.

"The writing of *St Anthony's Fire* and *Nightshade* were very different. *St Anthony's Fire* was the second one, and it didn't have the same sense of excitement . . . it was more of a job. That's not to say I didn't enjoy writing it: I had a lot of fun with it, and I felt it was a lot lighter. I put everything into *Nightshade* because I really wanted to prove myself, but I thought I'd come on a lot as a working writer with *St Anthony's Fire*. I especially enjoyed writing the sections about the chapter of Saint Anthony, and found myself looking forward to them cropping up – it gave me a chance to camp the book up a bit. They really were a labour of love.

"The hardest part was the characterisation of the Betrushians because they were aliens. I much prefer creating characters that can do things I can do. I found setting up a social system for aliens very difficult, because if you do things totally differently, you run the risk of losing your audience. You have to strike a happy medium.

"I've never wanted to broaden or expand *Doctor Who* artificially. The value of the *New* and *Missing Adventures* is that you can have fun taking the traditional *Doctor Who* concepts and then use the prose to go into far greater depth with the characters and plot. Some of the books aren't really *Doctor Who* at all, because the authors have tried to do something *so* different. *Nightshade* was the *Doctor Who* book I've always wanted to write." ●

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Readers' Survey 1995

Here's your chance to register your opinions on the events and merchandise of 1994.

Are we at **Marvel** giving you the magazine you want? Have you enjoyed your journies with the Seventh Doctor, Ace and Benny? Are the Missing Adventures everything you hoped they would be? What was your favourite BBC Video release of the year? What would you like to buy for your collection in 1995?

Last year's survey received the highest reponse ever, with over one thousand, four-hundred replies, which gave a clear indication of your likes and dislikes. We'd love to see that result at least equalled here. As an extra incentive, there is a copy of the March BBC Video release for the senders of the first TEN forms pulled from the drawer after the closing date, which is 31st March 1995. Send your completed forms to The **DWM** Readers' Survey at the editorial address on page three.

Doctor Who Magazine section

Favourite regular issue
choose from issues 210 to 222

....

Favourite regular features

1...
2...
3...

Favourite 'one-off' feature

....

Favourite comic strip
choose from
Cuckoo, The Uninvited Guest, Victims, The Lunar Strangers, Food For Thought, Blood Invocation (1995 Yearbook), *The Naked Flame* (1995 Yearbook), *Are You Listening/ Younger and Wiser* (Summer Special), *Plastic Millenium* (Winter Special), *Age of Chaos* (*Doctor Who* special)

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....

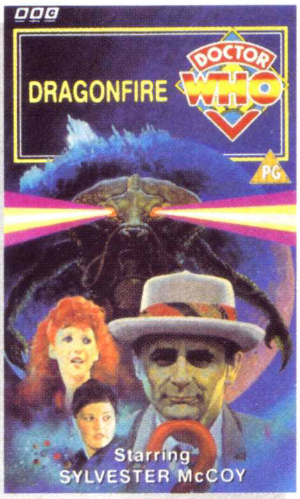
STEADY ON, ROMANA.
YOU ACCUSE US OF SUCH CRIMES!
I'M KNOWN AS THE DOCTOR AND THIS IS COMPANION ROMANADVORATRE

What would you like to see more of in DWM?

....

BBC Video

What was your favourite video released in 1994?
choose from
Dragonfire, Planet of Evil, Arc of Infinity, The Colin Baker Years, Inferno, Ghost Light, The Visitation/ Black Orchid double pack, *Destiny of the Daleks, The Seeds of Doom, The Rescue/The Romans* double pack, *Kinda, More Than 30 Years in the TARDIS, Snakedance.*



1...
2...
3...

Which story would you most like to see released in 1995?

....

Books Section

Favourite *Doctor Who – The New Adventures* novel

THE NEW
Doctor Who
ADVENTURES
ALL-CONSUMING FIRE
ANDY LANE

choose from
Conundrum, No Future, Tragedy Day, Legacy, Theatre of War, All-Consuming Fire, Blood Harvest, Strange England, Final Frontier, St Anthony's Fire, Falls the Shadow, Parasite

Favourite *Doctor Who – The Missing Adventures* novel
choose from
Goth Opera, Evolution, Venusian Lullaby, The Crystal Bucephalus, State of Change

DOCTOR WHO
MISSING ADVENTURES
GOTH OPERA
PAUL CORNELL

Favourite other *Doctor Who* book
choose from
The First Doctor Handbook, Galaxy 4 – The Scripts, The Crusade – The Scripts, The Paradise of Death, The Seventies, The Doctors

1...
2...
3...

General section

Answering the following questions is optional

What other publications do you buy?
please tick
DWM *Summer/Winter Special* ☐
Doctor Who Poster Magazine ☐
Doctor Who Year Book. ☐
Blake's 7 Poster Magazine ☐
Others (please list) ....
....

Are there any other television and film series for which you would buy a related magazine?

....

How much do you estimate you spend a month on each of the following?
Magazines...
Books...
Videos...

Name...
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What the Censor Saw

"If you make something nasty, you don't stick it in a nursery," claimed Robert Holmes in 1977. But, asks Marcus Hearn, should you then show it at teatime?

The Doctor tried to turn, but Goth was too quick for him. Gripping him savagely round the neck, Goth bore the Doctor down and down until his head was beneath the water. The Doctor flailed and struggled, sending up great clouds of spray. But Goth had a grip of iron. He thrust the Doctor down and down until his head was under water. The Doctor kicked and struggled for a moment longer. Then suddenly his body went limp . . .
"You're finished, Doctor," snarled Goth. "Finished!"
From *Doctor Who and the Deadly Assassin* by Terrance Dicks.

Enough, Mary Whitehouse felt, was enough. Her outrage at the now infamous *The Deadly Assassin* prompted her to go straight to the top. "My personal reaction to the sight of the 'Doctor' being throttled underwater is unimportant," she wrote to Sir Charles Curran, the BBC's Director-General. "What *is* important is the effect of such material – especially in a modern setting as this was – upon the very young children still likely to be viewing."

One of the final tasks the retiring Director-General had to contend with was fielding Mrs Whitehouse's complaints, registered in November 1976, about the cliffhangers which saw the Doctor catch his foot in a set of railway points and later come close to drowning. This time the BBC had no comeback – as Mrs Whitehouse pointed out, the scenes were a flagrant violation of their own code of conduct on violence. The programme did, after all, contain scenes depicting "an over-detailed portrayal of death" which lingered "on frightening close-ups."

"So what are we to do?" she asked. "Sit back and say nothing when – after panning to the contorted visage of the demented murderer – the final shot of this particular episode was a close-up shot of the Doctor's apparently drowned face lying still beneath the water? Nothing said – a new barrier broken. What finally persuaded me to write to you was a story I heard from a young mother who lives nearby. During the week following the programme, her son of five said to her, apparently apropos of nothing in particular: 'Mummy, I know what to do with (his younger brother) when he makes me cross. I shall hold his head under the bath water until he's still like the man did with Doctor Who.' The truth of the matter, of course, is that *Doctor Who* was always intended as an early evening adult viewer catcher – catch 'em early and you've got them for the night, so the 'research' shows. After all, we must keep our priorities right, mustn't we?"

The sequences Mrs Whitehouse described as "sadistic" were deemed "reasonably acceptable" by Curran. However, in a letter replying to Mrs Whitehouse, he accepted that "the television service was not particularly satisfied" with *The Deadly Assassin*. "With hindsight the service does accept that one or two other viewers besides your panellists may have imagined that Dr Who's dreams were reality. What actually happened was that the head of the department responsible felt, before these episodes were transmitted, that some of the sequences were a little too realistic for a science fiction series. Accordingly, several of them were edited out before transmission. The result was what you saw on the screen and which I myself think was reasonably acceptable although, as I say – with hindsight – the head of the department responsible would have liked to have cut out just a few more frames of the action than he did."

On 28th December Mrs Whitehouse told *The Daily Telegraph*: "I am very pleased with this acknowledgement that a mistake of judgement has been made."

When asked about *The Deadly Assassin* in 1993, director

Right: Rehearsals for *The Deadly Assassin.* Mary Whitehouse objected strongly to the serial's more "sadistic" elements. Photo © BBC Video.

Right: The giant rat from *The Talons of Weng Chiang* fell prey to Australian censorship.

Below: V3 went on a murderous rampage in *The Robots of Death,* but did survive the Australian censors. Photos © BBC Video.

David Maloney felt that any blame shouldn't simply be apportioned to him alone. "Let's think about the chain of command here," he said. "The writer would write the script, the script editor would edit it, the producer and the director would look over it. The script would then go out to be shot. The rushes would be looked at, the raw material would be assessed and then it would be edited into the final show. Then a viewing procedure would take place. First the director would view it when it was finished, then the producer would view it with the director, then the head of department would view it with the producer. So, a lot of people were responsible and could have asked for anything to be changed or cut as it went through the system. In that sense we were all responsible for the output."

"We tried to push the boundaries of the show a little. I wanted to have a go at something really over the edge, really strange."

Philip Hinchcliffe, when asked to recall the story, remained similarly defensive: "We tried to push the boundaries of the show a little. We had a strange episode, almost all on film, where the Doctor fought a battle inside the mind of Goth. I wanted to have a go at something really

Above: Romana (Mary Tamm) beside the sacrificial altar in *The Stones of Blood*. Writer David Fisher was later to work on *Hammer House of Horror* for his *Doctor Who* script editor Anthony Read. Photo © BBC.

over the edge, really strange. It was weird. I remember we had to re-cut the cliffhanger when we saw the Doctor being drowned. Bill Slater (the Head of Serials) said we were holding the Doctor's head underwater for too long and it was unfair to hold that over until the following week because the kids would get upset. I thought that was bull, but we had to cut it down."

"Of course it's no longer a children's programme."

It's long been thought that *The Deadly Assassin* controversy may have been a deciding factor in Hinchcliffe vacating the producer's chair for the following season. "I didn't know I was being replaced until Graham Williams (his successor) walked in the door," he says, maintaining that he simply "had no choice. I was a producer in the BBC's drama department and in those days you were asked to move on and produce another show."

In Australia, the story was rated 'A' and not screened by ABC until some years later. In 1991 the BBC Video release of *The Deadly Assassin* had the drowning sequence, which had been edited out for all repeat transmissions, grafted back on to make the story once more complete. It received a 'PG' rating from the British Board of Film Classification.

Prior to Hinchcliffe's swansong as producer, *The Talons of Weng-Chiang*, Jean Rook of *The Daily Express* took script editor Robert Holmes to task over the changing face of the *Doctor Who*. "Of course it's no longer a children's programme," he told her. "Parents would be terribly irresponsible to leave a six-year-old to watch it alone. It's geared to the intelligent 14-year-old, and I wouldn't let any child under ten see it. A certain amount of fear is healthy under strict parental supervision. Even then I'd advise half an hour with Dad and forget it before a child goes to bed. That's why we switched the time from 5.15 until after 6, when most young kids are in the bath. We're not in business to harm children. We learned our lesson years ago, with some plastic daffodils which killed just by spitting at people. We didn't consider that people actually have plastic daffodils in their homes. They caused screaming nightmares, so we scrapped them. You must never attack the security of a child in its home. If you make something nasty, you don't stick it in a nursery."

Jean Rook concluded the article, published on 11th February 1977, by accepting that "*Dr. Who* is nerve-wrenching, spine-gripping, and now totally grown up. Checking, I find I have 40-year-old friends who can't watch it. It's a great TV achievement. But I wonder if this inflated, ex-children's programme is over-stretching itself to 15ft rats. And worshipping its own, uninhibited, cult."

The giant rat of *The Talons of Weng-Chiang* was only one of the victims of Australian censorship towards the end of the Hinchcliffe era. Part One of *The Face of Evil* lost its crossbow murder, while Parts Three/Four of *The Robots of Death* had all but one of the repeated intonations of 'kill' removed from the cliffhanger sequence. The censors' instructions for Part Four read: "allow establishing shots showing that the robot has the girl in his clutches but delete all medium and close shots of him strangling her." Finally, the rat's carnivorous exploits from Parts Three and Four of *The Talons of Weng-Chiang* were carefully excised before the serial was deemed appropriate for potentially sensitive Australian viewers.

The programme's change of style under producer Graham Williams has been well documented. Although Robert Holmes stayed on as script editor for a while, the tone of the programme shifted away from "the violence and the pretty ladies," according to Williams. "One was very conscious that the microscope was there, that the spotlight was on us." The shift to a more light-hearted approach was "entirely, directly" related to Mrs Whitehouse's criticisms and was "replacing the violence . . . that was a very, very major part of the thinking." Williams devised a new dramatic procedure for the programme whereby light relief followed moments of suspense. "Because in a thriller situation, if you can't have the nasties, it's a vacuum – you've got to put something in there."

While viewing figures remained as strong, if not stronger, than those for the Hinchcliffe stories, this era of the programme is now regarded with scorn by some *Doctor Who* enthusiasts. Writing in the fan magazine *DWB* in 1990, Mark Saunders even went as far to suggest that Mary Whitehouse's National Viewers and Listeners' Association sparked the show's 'decline.' "Philip Hinchcliffe left," he pointed out, "and Graham Williams was faced with producing drama without teeth. Out went 'violence' and in came humour and light relief. Not surprisingly many stories largely fell flat, except for those

Right: Aukon (Emrys James) summons his servants, the bats, in *State of Decay*. Questions were asked in the House of Lords . . . Photo © BBC.

few who dared to go as near to the line as they could (*Horror of Fang Rock, Image of the Fendahl, City of Death* etc) . . . I have little respect for the NVALA who I believe threw the first stone and started the sequence of events that has ultimately devastated *Doctor Who*'s style, popularity and success."

"Williams devised a new dramatic procedure for the programme whereby light relief followed moments of suspense."

Producing "drama without teeth" is perhaps a harsh indictment of at least some Williams stories, 1978's *The Stones of Blood* among them. However, as director Darrol Blake recalls, the serial's production illustrates the efforts the team went to in minimising the risk of future furore. "When I read the script it smacked of Hammer very much indeed," he recalled in 1991. "There was a stone circle, a ring of druids, the moon going in and out of the clouds and people with flaming torches. It's difficult to shoot that in such a way so it ends up looking like anything other than a Hammer horror film."

It was, however, other elements of the story that required pruning prior to transmission. "I apparently went too far," Blake remembers. "After I'd left it they cut a scene where the minor villain and his American wife are running round the stately home terrified because they know they're being surrounded by these stones. She did some hysterical screaming that went on for rather a long time and the head of department or someone at the BBC said it was too frightening. It wasn't the monsters but the woman's hysteria which was thought to frightening for children."

Australian censorship to the Graham Williams-produced episodes continued with *The Invisible Enemy* which had the knifing sequence from Part One "reduced". There is no record of the Australian Film Censorship Board even receiving Parts Two and Three for review. In Part Three of *Image of the Fendahl* the scene where Fendelman was shot by Stael was removed or, as the censor instructed, "delete shot of man's head with blood on after off-screen shot." Part One of *The Sun Makers* had the phrase "Stuff the Company" clipped, while the instruction went out to reduce the scene from Part Three where the hot iron was held near the Doctor's face.

The final Tom Baker story to be subjected to Australian censorship was 1979's *Creature from the Pit*. A knife-brandishing sequence near the end of Part Three was trimmed – the BBC themselves had also taken the decision to edit the sequence themselves prior to transmission. It is intriguing to note that the BBC's Film and Videotape Library still holds an earlier, untransmitted, version of the episode which features the 'knife' sequence intact. In Australia, Part Four's recap was cut to remove the sequence showing the Doctor with a knife at his throat from the previous episode's cliffhanger. Further cuts were made to reduce the sequence showing a robber being stabbed and other knife-scenes. Unfortunately, by this stage in the editing process other cuts had to be made simply to maintain continuity within the serial.

Australian censorship aside, the latter end of the Tom Baker era drew little controversy. The programme even elicited a relatively clean bill of health from William Belson's landmark 1978 study *Television Violence and the Adolescent Boy*. Belson concluded that "The monsters' belligerent antics are so ridiculous and far-fetched that boys, no matter how scared, know that they have nothing to do with real life." All this despite the programme being rated as containing more 'acts of violence' than many other programmes surveyed, including *Doomwatch*, *Z Cars* and *Softly, Softly*. It is mystifying to observe that in Belson's *Programme Guide* (used to aid raters' recall of programmes seen) *Doctor Who* is listed as a programme which ran from 1965 to 1971, featuring William Hartnell in its starring role . . .

By the time John Nathan-Turner was in the producer's chair *Doctor Who* was clearly far removed from the show that upset Mary Whitehouse. Despite a 1980 *TV Times* poll naming the programme as the show "mothers most wanted to ban" there was little more than the House of Lords protesting about the misrepresentation of bats in *State of Decay* for the production team to worry about.

In November 1979, writer Elkan Ellan asked Mary Whitehouse to look back on her work at a time when she was passing the peak of her influence. "Television is very different now from what it was under Hugh Greene," she told him. "There's more balance and less ridiculing of traditional ideas than there used to be. I myself was kept off the screen eleven years, but lately there have been some very fair programmes about our work. There isn't so much violence, either, on the whole."

Even now, as she begins her retirement, Mary Whitehouse receives little positive recognition for her crusading and critics continue to dwell on her supposedly detrimental effect on British television culture. As Elkan Ellan concluded: "She may see herself as George but to most people she is the dragon." ●

Beyond the TARDIS

Compiled by **Dominic May**

OBITUARY: Godfrey Quigley, who played Dortmun, the scientist who develops an anti-Dalek bomb in the film *Daleks – Invasion Earth 2150 AD*, died last October.

DOCTORS: *This Sporting Life*, starring the late **William Hartnell**, was shown on Channel 4 on 29th December as part of a tribute to the film director Lindsay Anderson who died last year.

Jon Pertwee could be seen as 'Slowburn' Jenkins in the BBC1 transmission of the film *A Yank in Ermine*, made in 1955. He continues to occasionally pop up in Crinkley Bottom in *Noel's House Party*.

UK Gold has recently concluded screening *The Silver Chair*, which featured **Tom Baker** as Puddleglum, as part of its run of *The Chronicles of Narnia*.

The long awaited astronomy series *Heavenly Bodies*, presented in various guises by **Peter Davison**, may finally be aired by the BBC in January. He and **Richard Briers** from *Paradise Towers* narrated *Mole's Christmas*, based on *The Wind in the Willows*, which was shown on ITV on Christmas Day and has been sold to ten countries including Canada, Germany, South Africa and France. Peter voiced Mole with Briers as Rat.

Colin Baker can be seen as Mr Perkins in *Meaty Chunks*, the fourth episode of the new series of the ITV children's comedy drama *Harry's Mad* (about Madison the fast-talking macaw), which is provisionally scheduled to be shown at 4.15 pm on 30th January.

An audio adaptation of *Jack the Ripper* has been recorded featuring **Sylvester McCoy** and **Sophie Aldred**.

Valeyard **Michael Jayston** is a guest star in the new series of *99-1* which stars **Leslie Grantham** from *Resurrection of the Daleks* as Mick Raynor.

One-time stage Doctor, author and Cyberleader **David Banks** has been keeping busy with appearances in the *Crimewatch File* episode *Going Under*, *EastEnders*, a commercial for Hayman Dijonaise mustard and *The Tempest* at the Barbican, which was broadcast as part of the *Everybody's Shakespeare Festival* on Radio 3.

BBC1 screened the 1965 movie *Doctor Terror's House of Horrors* on 2nd December which starred the late **Peter Cushing** as Dr Shreck with the late **Roy Castle** as Biff Bailey. To celebrate the twentieth anniversary of the release of *Star Wars* in 1997, an updated and digitised version will be unleashed (including four minutes of unseen footage) featuring Cushing as the villainous Grand Moff Tarkin.

COMPANIONS: There have been many tributes to the late **Roy Castle**. BBC1 screened the tribute *Roy Castle – Personality Plus* on 28th December and an audio cassette has been released showcasing his talents with proceeds going to the Cause For Hope Appeal, as did those from a Tapathon held on 11th December at Newham Leisure Centre. BBC Video has released *Roy Castle's Record Breakers*. He featured in an advertisement highlighting the risks of passive smoking, which ran in one hundred and fifty cinemas for a week during early November. Warnings have been issued that bogus Cause For Hope collectors have been duping the public into parting with their generously donated cash – genuine fund-raisers will always have official ID and a letter of authority. Fortunately the £10,000 raised from the 17th November opening night at Caesars in Streatham was genuine.

Playing With Dracula by Nick Fisher aired on Radio 4 in December with **Maureen O'Brien** playing Shelley Holmwood.

The Biz, which features **Nicola Bryant** as dance teacher Martine at the *Fame*-style Markov Academy of Dance and Drama is scheduled to begin on BBC1 on 15th February at 5.10 pm.

A 1956 science-fiction horror film, *X The Unknown*, was shown on Channel 4 in early December and featured a twelve-year-old **Frazer Hines** as Ian and included **William Lucas** from *Frontios* and **Kenneth Cope** from *Warriors' Gate* in the cast.

Katy Manning is reported to be recording a comedy series in Los Angeles called *She TV* and then returning to Australia to provide voices for a cartoon series during February. Fellow ex-pat **Mark Strickson** is expected back on English shores in February following the completion of his zoology masters degree in Australia. His performance as Young Scrooge was on show again on Christmas Eve when BBC2 broadcast the 1984 film *A Christmas Carol*.

PRODUCERS: The **Philip Hinchcliffe** production, *An Awfully Big Adventure* (see **DWM** 213/214), is set to receive its world premiere at the Sundance Film Festival in New York during January.

SCRIPT EDITORS: *Cold Comfort Farm* (see **DWM** 217/220) with **Antony Root** as executive producer, was televised on BBC1 on New Year's Day.

WRITERS: *Chiller*, the new series of psychological thrillers with script contributions by **Stephen Gallagher**, looks set to air on the ITV network in March. Gallagher has provided screenplays for *Bugs*, a new BBC ten-part action adventure series starring Craig McLachlan, Jaye Griffiths and Jesse Birdsall about daredevil technology and surveillance experts, which is directed by *Destiny of the Daleks* director **Ken Grieve**, script-edited by *Doctor Who* fan and former *EastEnders* script-editor Colin Brake and stunt co-ordinated by **Gareth Milne**.

Johnny Byrne contributed a further episode, *Lost and Found*, to the *Heartbeat* series on 11th December, which featured Professor Travers, **Jack Watling**, as the Colonel. Having premiered at the London Film Festival, his film **To Die For** is now on general release.

The Wolves of Willoughby Chase was adapted by **Eric Pringle** from the Joan Aiken book and broadcast on Radio 4 on 30th December with **Derek Waring** from *Castrovalva* in the cast as Gripe. Ten days earlier the **Philip Martin**-produced *Thirty Minute Theatre: A Scent of Myrrh* by Elizabeth Woodfield received a seasonal outing.

The screenplay to a new comedy western, *Chastity Brogan – US Marshal*, which is due to be filmed sometime this year, comes from the pen of **Malcolm Kohll**, who gave us *Delta and the Bannermen*.

DIRECTORS: Derek Martinus, who worked on six *Doctor Who* stories, recently directed the play *Back to Methuselah* by George Bernard Shaw at London's Guildhall School of Music and Drama.

Gerry Mill, director of *The Faceless Ones* is back behind the camera directing another batch of episodes of *London's Burning*, the series he has been involved with since its inception eight years ago. **Glen Murphy**, Dibber from *The Trial of a Time Lord*, continues to play a leading rôle.

Further to **DWM** 214, *The Bristol Old Vic Plays*, four dramas produced and directed by **Pennant Roberts**, were shown in the HTV region during November and December. **Roland Oliver**, Proctor Neman from *The Keeper Of Traken*, starred in the first play, *Coming Apart*.

The **Andrew Morgan**-directed six-part BBC1 production of *Little Lord Fauntleroy* (**DWM** 217) began on New Year's Day with **George Baker** from *Full Circle* playing Lord Dorincourt.

MISCELLANEOUS: In recognition of his contribution to the world of entertainment, **Philip Madoc**, Mehendri Solon in *The Brain of Morbius*, has been created an honorary fellow of the University of Wales College of Music and Drama. He starred as Chief Inspector Noel Bain in the thriller series **A Mind to Kill**, recently broadcast on Sky One.

The High Council

Compiled by Graeme Fowler

If you'd like to pose any query about *Doctor Who* that doesn't have a definite answer, this is the place to do it. However, unlike *Matrix Data Bank*, this column doesn't have a resident expert – the only people answering the questions will be you, the readers. Therefore, we're after your answers as well as questions. If you don't agree with an answer, tell us why and offer your own explanation. The best questions and answers will be published.

Why do the Kraals want to invade the Earth when they can build nice, radiation-proof villages on Oseidon? Why not build a city and stay put?

The technology used by the Kraals to create a mock English village, and to shield it from the deadly radiation of Oseidon, requires a huge amount of energy to operate – far more than the ailing planet can provide. These enclaves have a short life span, and can only be produced as a short term stop-gap measure. When an android invasion is being planned, for example.
Steven Fisher, Warrington

The Kraals only have Devesham as a model for a typical Earth environment; so if they try to recreate the whole planet on their home world, it would be solely composed of sleepy little villages. Kraals, being the cosmopolitan race that they are, crave the bright lights of the big city. The shops in Devesham have unpredictable opening hours, which must become annoying after a time, and the telephone kiosks look distinctly flimsy.
Jason Simons, Edinburgh

Marshal Chedaki is perhaps a member of the Oseidon Campaign for Real Ale, and the *Fleur de Lys* pub doesn't serve a decent pint.
Greg Jackson, Crook

How do the Doctor's clothes change during his first regeneration, or his boots change to shoes during his fourth?

The TARDIS wardrobe, as *The Androids of Tara* proves, seems able to provide the most appropriate clothes for its occupants at any given time. Perhaps the TARDIS interior is controlled by some form of the chameleon circuit, and the items in the wardrobe are actually part of the TARDIS architecture. This would explain how the Doctor can sometime change his clothes instantly – as in *Robot* and *Time and the Rani* – he is simply reconfiguring part of the TARDIS structure telepathically. When he regenerates in *The Tenth Planet* and *Logopolis*, the extreme nature of the process accidentally scrambles the circuitry and his outfit changes with him. That's why, when talking about his regeneration in The Power of the Daleks, the Doctor says "Part of me, part of the TARDIS . . ."
Nicholas Johnson, Peterborough

Why does Marcus Scarman bring the Servicer Robots and rocket components to England in *Pyramids of Mars*?

A large amount of the equipment required by Sutekh to build his rocket had already been sent to England by Marcus Scarman, before he encountered the Osirian, in the belief that he was collecting ancient artifacts. This included the Servicer Robots and the sarcophagus terminal for the space-time tunnel. When Marcus' mind is taken over, Sutekh gained knowledge of twentieth century Earth, and perhaps considered that he should organise the assembly of the rocket at Scarman's home, where isolation could be more easily guaranteed. Sutekh didn't expect the Doctor of course . . .
Sarah Tomlinson, Swansea

Why did the Ice Warrior delegates Izlyr and Ssorg only have one bed in their quarters on Peladon. To help keep warm?

Only one bed was required because Ssorg would be on constant guard duty, protecting his superior officer from the unknown dangers of a primitive planet.
Mike McCann, Wimbledon

The Pels only expected one delegate from each planet; Alpha Centauri, Arcturus and even Amazonia all travelled alone. Hence only one bed was provided for the Martians. Ssorg probably lost out to his superior officer and had to sleep on the floor.
Stephen Read, Epsom

Izlyr and Ssorg are husband and wife, but they don't generally let their marital status get in the way of work.
Lee Sheperd, Lytham

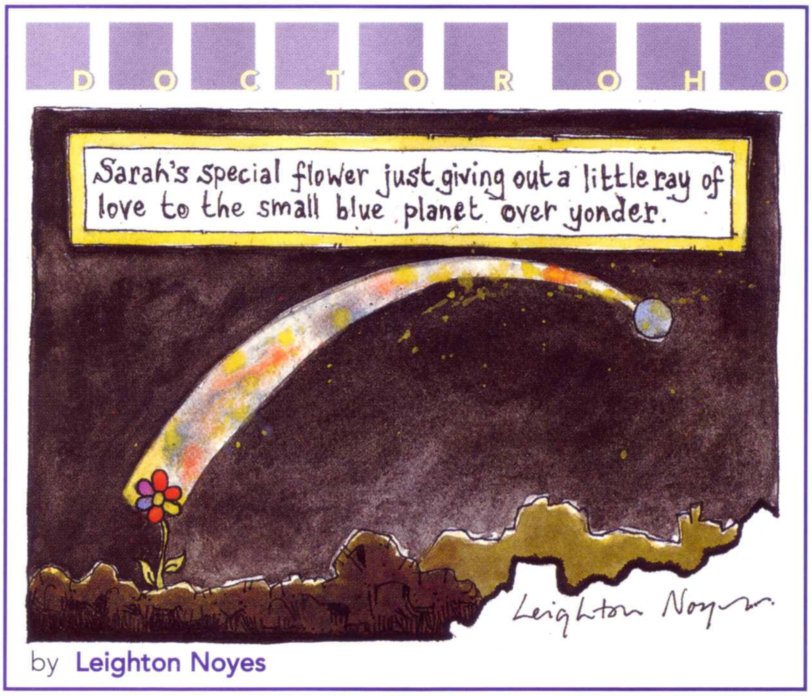
As well as further thoughts on these issues, we need your creative answers to the following questions.

What is the secret link between the Time Lords and the Vogans? They both use the same symbol on their walls and robes. Gallifreyan interference or common ancestry?
Robbie Brown, Scunthorpe

How does the 'chess board' game in Rassilon's Tower in *The Five Doctors* work? What is the relevance of *pi* to its solution?
David Smith, Upper Norwood

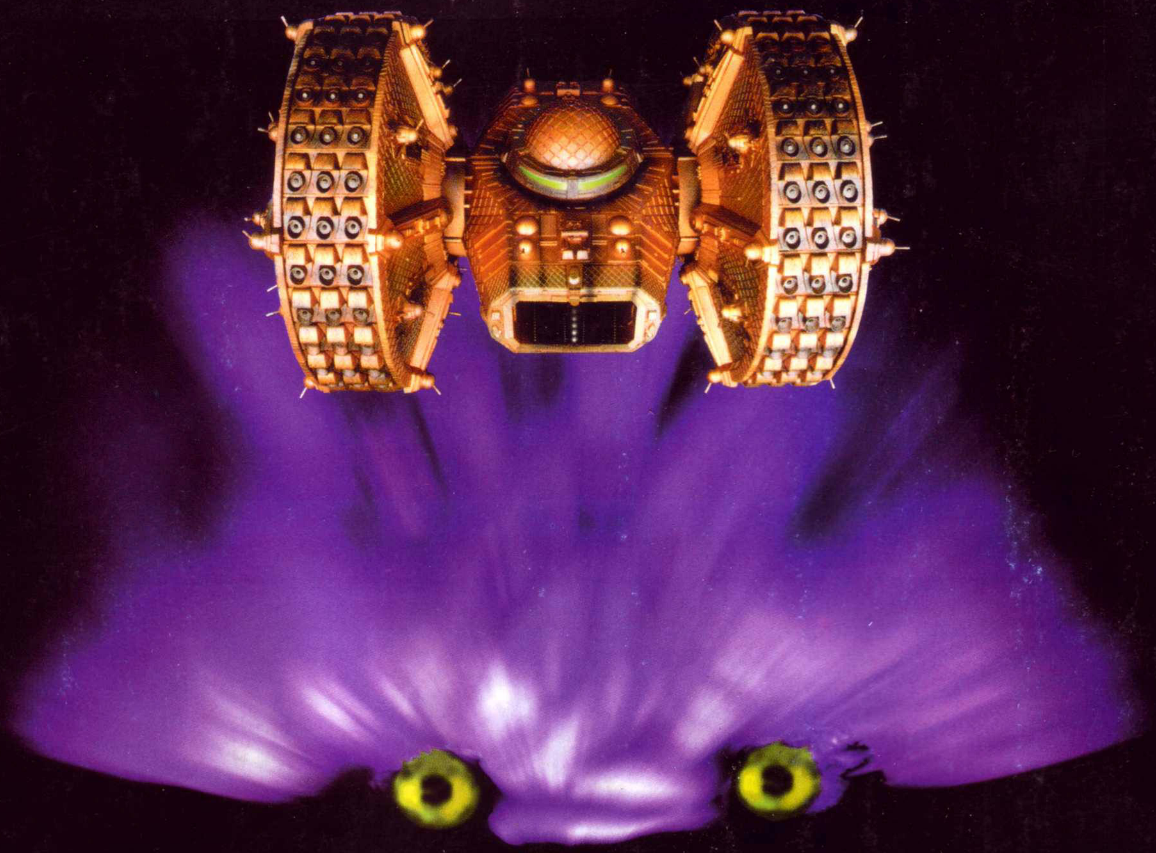
If the TARDIS' interior is in a separate dimension to its exterior, why does it shake when the TARDIS is under attack? If the insides are linked to the outside, why does the console room not spin in *The Robots of Death* (for example), when it does in *The Horns of Nimon*?
Paul Brett, Newport

Romana seems to be able to regenerate into a form of her choice at will. The Time Lords offered the Doctor a choice of bodies at his trial. How does regeneration work, and why does it appear to be a random process for the Doctor?
Sam Tucker, Truro


D O C T O R O H O
Sarah's special flower just giving out a little ray of love to the small blue planet over yonder.
Leighton Noyes

by **Leighton Noyes**

THE RACE IS ON.
AND THE PRIZE IS A GLORIOUS DEATH.



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